

MUSICIAN



TOM COCHRANE **VICTORY IN A MAD MAD WORLD**

LOREENA MCKENNITT **BREAKING WITH TRADITION**

THE SUCCESS OF BARENAKED LADIES

MUSIC SOFTWARE UPDATE '92

PLUS:
HOMEGROWN CONTESTS
ACROSS THE COUNTRY •
PUT AN FX LOOP IN YOUR
GUITAR AMP • HOW TO
COPYRIGHT YOUR SONGS •
WRITING FOR TELEVISION
• AND MORE...

APRIL • 1992



\$2.95 • 71515

TAKE YOUR FIRST STEP TOWARD A CAREER IN THE MUSIC BUSINESS.



- Highly selective, two-year training program
- Campuses throughout North America
- Current theory mixed with practical hands-on training
- Modern state-of-the-art 24-track recording studios and digital audio labs
- All classes taught by qualified, working professionals
- Job placement assistance
- Financial assistance available
- Fully accredited by ACCET

TEC
TECHNICAL EDUCATION CENTER

AWARD 1989 AND 1990
NOMINATED BEST
RECORDING SCHOOL
IN THE WORLD

TREBAS

INSTITUTE OF RECORDING ARTS

6464 Sunset Blvd., The Penthouse, Hollywood, CA,
U.S.A. 90028 (213) 467-6800

112 East 3rd Ave., Suite 305, Vancouver, B.C.,
Canada V5T 1C8 (604) 872-2666

410 Dundas St. East, Toronto, Ontario,
Canada M5A 2A8 (416) 966-3066

440 Laurier Ave. W., Suite 200, Ottawa, Ontario
Canada K1R 7X6 (613) 782-2231

451 St. Jean St., Montreal, Quebec,
Canada H2Y 2R5 (514) 845-4141

**GREAT SAMPLERS NEED GREAT SOUNDS
NOW YOU GET THOSE GREAT SOUNDS**

FREE

Buy an Akai Sampler by May 31, 1992 and you can receive either 10 free discs by Greysounds, or a free CD-ROM by Prosonus and a coupon worth \$450 off the price of a CD-ROM drive by DynaTek!

Buy an Akai S950 Sampler by May 31, 1992 and receive absolutely free a 10 disc set of new samples by Greysounds. Simply send us a copy of your store invoice and we will mail you this 10 disc set. This offer is worth over \$125.

Buy an Akai S1000 or S1000HD Sampler by May 31, 1992 and receive absolutely free a CD-ROM from Prosonus with 240 meg of great samples, PLUS a coupon worth \$450 off the price of a CD-ROM drive by Dynatek. This offer is worth over \$800!

Buy an Akai S1100 Sampler by May 31, 1992 and receive absolutely free a CD-ROM by Prosonus and the \$450 value coupon. This offer is worth over \$800! Version 2.0 for S1100 will turn this sampler into a hard disc recording system!



PROSONUS™



Call your authorized Akai dealer for details on this offer.

SHRIRO

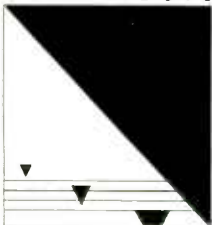
AKAI
professional

**Call Shriro at 1-514-735-4647 for further information.
Shriro (Canada) Ltd., 5505 Royalmount, Montreal, PQ**

Signing a deal with a **record label, booking agency, publisher or management company** can determine success for a musician, but the road to success is unpredictable. Many hurdles must be overcome. Beating the odds with timing, talent and diligence is the only way to **succeed.**

The New Music Seminar offers **opportunities** to performers of any musical style to **learn** about the music industry, **generate a buzz,** and **break through** to the next step in the business.

Professionals know that luck is where preparation meets opportunity – it's the way you use it that counts. We've prepared the stage, now it's your turn. Prepare now to profit from the NMS.

NEW MUSIC

SEMINAR

JUNE 17 - 21, 1992
NEW YORK CITY

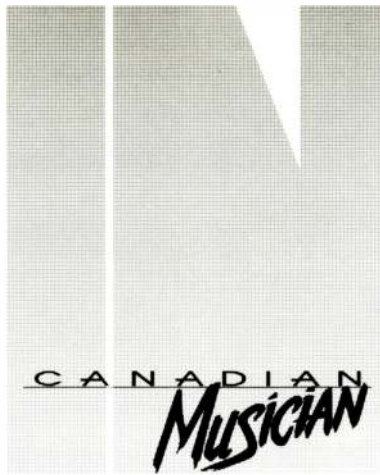
632 Broadway, New York, NY 10012 tel:212-473-4343, fax: 212-353-3162

TOM COCHRANE 32

After a twelve-year stint with Red Rider, Tom Cochrane's solo career is exploding with the success of his first solo release, *Mad Mad World*. *Canadian Musician* talks to Cochrane about the ideas and techniques behind the recording.
by Richard Chycki

LOREENA MCKENNITT 36

With her fourth recording set for release in the U.S., throughout Europe, Japan, Australia, and New Zealand, Loreena McKennitt's *The Visit* is on its way to platinum status. But McKennitt's journey has only begun.
by Chris Gudgeon



APRIL 1992 • VOLUME XIV, NUMBER 2



Ed Robertson of Barenaked Ladies

PHOTO: NEL PRIME-COOTE

40 BARENAKED LADIES

A top twenty hit and a cassette which has gone gold: How did a bunch of guys from Scarborough, Ontario gain such recognition without the support of a record label?
by Chris Gudgeon

45 MUSIC SOFTWARE UPDATE '92

Take a close look at the new products for 1992.
by Paul Lau

DEPARTMENTS

8 FEEDBACK

What's All The Hoopla About?, Watch Your Language!, Help Me Get Hank on a Stamp

11 UP FRONT

Homegrown Contests Across the Country, Breaks for Musicians, Event Schedule

16 PRODUCT REPORTS

Peavey Classic 50 212 Amp., Steinberger GS7A Guitar, Kurzweil K2000 Synthesizer

20 PROJECTS

Adding a Buffered FX Loop To Your Guitar Amp
by Richard Chycki

66 PRODUCT NEWS

Peavey Classic 20 All Tube Guitar Amplifier, Audio-Technica AT831R Microphone, Co-op Automated Studio System, New Sabian Mini Chinese Cymbals, Roland JV-80 Multi Timbral Synthesizer, and more

72 MARKETPLACE

Products, Services, Studios, Opportunities, Publications, and more

74 SHOWCASE

Nasty Klass, Brisk, The Wailin' Walker Band

COLUMNS

24 **Guitar** Phil X

25 **Keyboards** Bob Wiseman

26 **Bass** Mike Farquharson

27 **Percussion** Vince Ditrich

28 **Brass** Chase Sanborn

29 **Woodwinds** Colleen Allen

54 **Vocals** Gerry McGhee

57 **Writing** Fred Mollin

60 **MIDI** Paul Lau

62 **Live Sound** Al Craig

64 **Recording** Kevin Doyle

65 **Business** Martin Gladstone

COVER PHOTO: TOM COCHRANE BY WOLF MOEHRLE

CANADIAN MUSICIAN

Take Music. Seriously.

It's the Berklee faculty, the teaching methods, the musicians you play with, and the environment you're in. It's the Berklee Summer Program in Los Angeles, Italy, and Boston, from one week to twelve weeks, for the experience or for full college credit. And it could change your life as a musician.

This Summer.

For more information and an application, write to: Berklee College of Music Summer Program, Admissions Office, Dept. 9808, 1140 Boylston Street, Boston, MA 02215. Or call: **1-800-421-0084**, ext. 9808.

(check appropriate boxes)

- Berklee Full Credit Program in Boston:** May 21–August 14, 1992.
 Berklee Performance Program in Boston: July 12–August 14, 1992.
 Berklee in Los Angeles: July 26–31, 1992.
 Berklee in Italy: July 8–23, 1992.

Name _____
 Street _____
 City _____ State _____ Zip _____
 Country _____ Telephone _____
 Instrument _____

(Please indicate "voice" if applicable.)

Berklee

COLLEGE OF MUSIC

It's where you go.

© Berklee College of Music, 1992.

CANADIAN
MUSICIAN

EDITOR/PUBLISHER
 Jim Norris

EDITORIAL ASSISTANT
 Lisa Ferguson

CONTRIBUTING WRITERS
 Colleen Allen, Penny Campbell, Richard Chycki, Al Craig,
 Vince Ditrich, Kevin Doyle, Mike Farquharson, Martin
 Gladstone, Chris Gudgeon, Paul Lau, Gerry McGhee, Fred
 Mollin, Chase Sanborn, Bob Wiseman, Phil X

ART DIRECTOR
 Robert Jacksie

PRODUCTION COORDINATOR
 Tanya Stricek

PRODUCTION ASSISTANT
 Jennifer Wong

GENERAL MANAGER
 Maureen Jack

ADVERTISING REPRESENTATIVE
 Marc Bertrand

SPECIAL PROJECTS COORDINATOR
 Penny Campbell

MARKETING COORDINATOR
 Penny Quelch

OFFICE ASSISTANTS
 Donna Barber
 Donna Flynn

RESEARCH ASSISTANT
 Shauna Kennedy

FREE PRODUCT INFO

For more information on products advertised in Canadian Musician, please use the reader service card located opposite page 54.

READER ENQUIRIES

Contact Penny Quelch at (416) 485-8284,
 or write to Canadian Musician, 3284 Yonge St.,
 Toronto, ON M4N 3M7.

Canadian Musician is published bi-monthly by Norris Publications, a division of Norris-Whitney Communications, Inc., at 3284 Yonge St., Toronto, ON M4N 3M7. All rights reserved. Contents may not be reprinted without written permission from the publisher. Subscription rates: Canada: 1 year \$16.00, 2 years \$28.00, 3 years \$38.00, 5 years \$56.00. Outside Canada: 1 year \$21.00, 2 years \$38.00, 3 years \$53.00, 5 years \$81.00. Single copies \$2.95. Canadian residents add 7% GST. To change your subscription address, please send your new address with your old address (including former postal code) to Subscription Dept., Canadian Musician, at least six weeks before moving. Canadian Musician editorial, advertising and circulation offices: 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-8284 FAX (416) 485-8924. Back issues of Canadian Musician are available in Microform from Micromedia Limited, 20 Victoria St., Toronto, ON M5C 2N8. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. Canadian Musician takes no responsibility for return of any unsolicited material. Printed in Canada. Second Class Mail Registration No. 4666. Postage paid at Toronto, ON.

ISSN 0708-9635

Indexed in the Canadian Periodical Index.

A PROFESSIONAL WIRELESS SYSTEM PRICED SO COMPETITIVELY IT HAS

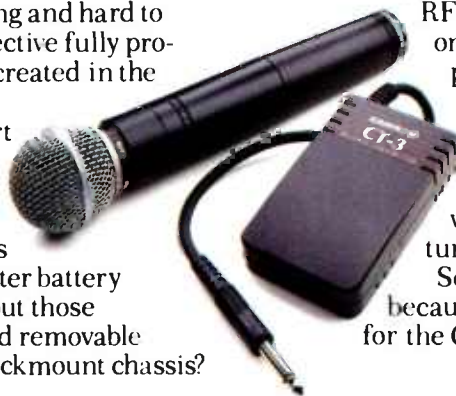
NO COMPETITION

Presenting Concert Series II

Hey, we're serious. Nothing even comes close to our new Concert Series II.

Why? Because we thought long and hard to come up with the most cost-effective fully professional wireless system ever created in the course of human events.

Our spectacular new Concert receiver has *everything*. Truly outstanding True Diversity performance. A brand new *dbx IC that measurably reduces noise while extending transmitter battery life up to 17 hours. And how about those balanced/unbalanced Outs and removable antennas in a solid metal 19" rackmount chassis?



Fashionably slim and stylish, the new Concert hand-held and belt pack transmitters also have what you *need*: Sparkling sound, eye-opening RF performance, a dazzling array of on-board controls and all kinds of popular hand-held, lavalier and wireless headset mics to choose from.

Here's the deal. If you can find a professional wireless system with all these high falutin' features at this low a price, we'll buy it. Sound reckless? We're not worried, because when it comes to competition for the Concert II, there simply isn't any.

SAMSON®
WE ARE THE WIRELESS FUTURE®



Distributed in Canada exclusively by: **omnimedia** 9653 Cote de Liesse Dorval, Quebec H9P 1A3 TEL (514) 636-9971 FAX (514) 636-5347



PROSTAR

by Telex

AWESOME AWESOME POWER

AWESOME PRICE



PROSTAR Wireless System

Taking the market by storm!!

AWESOME Dealers:

- Ward Music Ltd.
Vancouver
- Vegacoustic
Montreal
- Cosmo Music
Toronto
- Genesis Communication Inc.
Edmonton
- Axe Music
Edmonton

For a complete dealer list
in your area, contact
Canadian rep:

White Radio Limited

940 Gateway Drive,
Burlington, ON L7L 5K7
(416) 632-6894
Direct Toronto line:
(416) 798-7959

FEEDBACK

What's All The Hoopla About?

Canada has a population of over 25 million people who don't support their own country's talent. A bill comes down in the U.S. to restrict the amount of Canadian talent crossing the border into the U.S., and immediately the Canadian music industry (if you could call it that) jumps on it and tries to stop it. I say that it's the kick in the pants that the Canadian music industry needs to actually get Canadian bands signed.

It shouldn't cost \$50,000 or \$100,000 to record an album worth of material when there are 8 and 16 track basement tapes that are of as high (or higher!) quality than a lot of the American trash on the market.

Will Canadian record companies lose money? I don't think so. The cost of recording is fully recouped by the record company before the musicians, writer, etc. receive any money. The cost of production on any pre-recorded medium is also recouped by the record company. In most cases, the cost of promotion is fully recoupable too.

Should Canada pass its own law restricting Americans from entering the Canadian market? I don't think so. Aerosmith came to Canada and recorded a number one album. Restricting Americans could only hurt our production facilities, and in turn, the whole industry, if we no longer had Americans recording here. On the other hand, why is it that Canadian bands feel they have to go to L.A. to record when we have just as good (if not better) production facilities here at home?

What the Canadian music industry lacks is variety. The money for recording contracts is spread over too few acts, resulting in less variety in the types of music. I suggest that the Canadian record companies should sign more acts to smaller or lesser contracts. Most bands don't expect a five-year, four-album deal with world-wide distribution. Why not give more bands a chance to get their product out to the public?

As for the American market, there is a larger market across the ocean that makes the mighty American market look small. Expansion into the European market could make us forget about the mighty American dollar and start thinking Pounds and Deutschmarks.

Don't get me wrong; what the Americans are planning with the new laws is not fair to Canadians. But if we spent as much time trying to change our own industry as we do worrying about the American industry, we would have a thriving music industry that would make the Americans envious.

I support Canadian bands, but most of them are still unsigned. There are a lot of great artists out there who will *remain* unsigned until the Canadian music industry sits up and takes notice.

Paul Holman
Scarborough, ON

Watch Your Language!

I would like to say that your magazine is one of the most comprehensive of its kind. You cover many products that recording magazines ignore. For this may I say I am eternally grateful.

Focusing on the artists and their recording experiences and techniques is interesting as well as informative. I recently purchased a Korg M1 keyboard and since keyboards are a point of interest to me, I read Bob Wiseman's column titled "The Fine Art of Improvisation". I enjoyed the article and appreciate that a technical approach to this subject would "ultimately have shortcomings". How was I to know that a fine article such as this would be marred by one 4-letter word that could easily have been replaced with any other? I agree that in 1983 forty dollars was a fair buck when you only make six dollars an hour. My point is, however, that a professional publication should use a little decorum. Obscenity is offensive enough in public, let alone in print. Please consider depriving future issues of this treatment, as this is a fine magazine.

Dave Grandel
Regina, SK

Help Me Get Hank on a Stamp

This is an appeal to your readers to help me get a commemorative stamp issued in honour of Hank Williams, Sr. Those people interested in supporting this project can send their letters of support to me (address below), or directly to the committee at: Citizens Stamp Advisory Committee, c/o Stamp Administration and Advisory Branch, Washington, DC 20260-6753.

Every letter is important; I am trying to reach as many of his fans as possible. Please help me make this happen.

Send letters to: Cathy Malfatti, 1419 Fourth St., Eureka, CA 95501 (707) 442-4903.

If you have any comments, criticisms, or questions, please write to: FEEDBACK, c/o Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7 or FAX (416) 485-8924

SUNDAY • JUNE 14

Pavilion B • Holiday Inn,
150 King St. E., Hamilton, ON

TAKIN' CARE '92 OF BUSINESS

Breaking into the music business is tough at the best of times. Get an edge on the competition by participating in a one-day conference bringing together some of this country's top agents, managers, artists, promoters and record company executives, who can give you the best advice on plotting a strategy for career success.

Topics Covered Will Include:

- Putting a band together
- Getting work
- Unions, agents, managers, promoters
- Financing and budgeting for equipment, demos, tours
- Making demos
- Getting a record contract
- Promotion & publicity
- Videos
- Touring
- Breaking the international market

Bring Your Demo Tape

A selection of demo tapes will be evaluated during a critiquing session by panelists. All demo tapes submitted will be forwarded to Warner/Chappell Publishing for evaluation.

Networking Opportunities

Attend a cocktail reception following the day's events to meet panelists and fellow musicians and make contacts.

\$70.00 Advance, \$80.00 At the door. Don't wait.

Register today!

For more information, contact Penny Campbell at:
(416) 485-8284, FAX (416) 485-8924.

PRESENTED BY:

CANADIAN

MUSICIAN



TAKIN' CARE '92
OF BUSINESS

Name _____

Company _____

Address _____ City _____

Prov/State _____ Code _____

Phone (____) _____

Charge to my:

VISA Mastercard American Express

Card No. _____

Expiry Date _____

Signature _____

PRESENTED BY:

CANADIAN

MUSICIAN

Enclosed is my cheque/MO for

\$ _____ or

Bill my credit card.

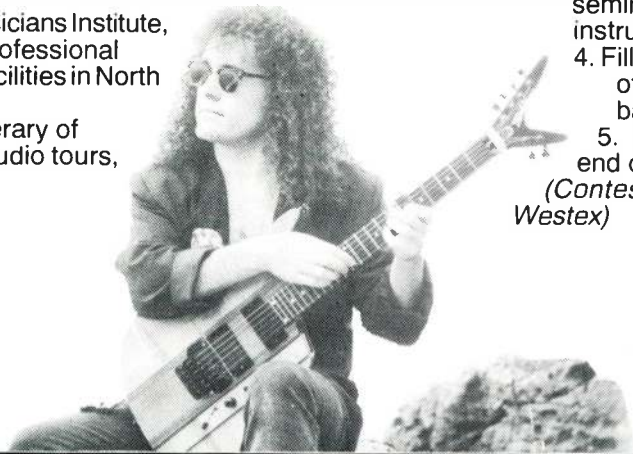
Complete and mail today to: Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7, FAX (416) 485-8924
Credit card holders can register immediately by phoning (416) 485-8284

COME TO WESTEX AND YOU COULD WIN! ...A TRIP TO HOLLYWOOD

CANADIAN MUSICIAN AND MUSICIANS INSTITUTE WOULD LIKE TO SEND YOU ON A ONE-WEEK MUSICAL ADVENTURE TO HOLLYWOOD, TO EXPERIENCE A MUSICIAN'S-EYE VIEW OF THE CENTRE OF THE MUSIC INDUSTRY.

HERE'S WHAT YOU GET:

- Round-trip airfare from Vancouver to L.A.
- One week's accommodation courtesy of the Hollywood Roosevelt Hotel located right on Hollywood Blvd. across from Mann's Chinese Theatre.
- Study sessions at Musicians Institute, one of the premier professional musician's training facilities in North America.
- Plus, an exciting itinerary of activities including studio tours, club tours and more.



HOW TO ENTER:

1. Come to WESTEX, May 1-4 in Vancouver.
2. Come to the Canadian Musician Booth in the Vancouver Trade & Convention Centre.
3. Pick up a ticket for the Musicians Institute seminar Sunday, May 3, featuring MI instructor **Roy Ashen**.
4. Fill out the ballot on the reverse side of the ticket and deposit in the ballot box at the seminar.
5. Winner will be announced at the end of the seminar.

(Contest only open to attendees of Westex)

APPEARING AT WESTEX

Sunday, May 3, Canadian Musician and Musicians Institute present "Careers In The Music Industry" with G.I.T. instructor and session guitarist **Roy Ashen**.

"...one of the most technically proficient and musically mature players I've heard." (*Guitar For The Practicing Musician*)

Guitarists and non-guitarists alike will benefit from this informative and exciting session. Free with admission to Westex, May 1-4, Vancouver Trade & Convention Centre.

For more information on the Hollywood Contest call Canadian Musician at (416) 485-8284

For information on Westex call (604) 684-9338

CANADIAN
MUSICIAN



MUSIC WEST
WESTEX
MUSIC EXHIBITION

HOMEGROWN CONTESTS

Homegrown contests have often been the catalyst for bands to get out of the basement and gain exposure and recognition. Winners receive valuable prizes, including free recording time, equipment, and CASH!! Perhaps most beneficial is the opportunity to appear on compilation recordings of contest winners. If you are an unsigned act looking for exposure, you should contact radio stations in your area to find out if they host a homegrown competition. Following is a list of some of the stations across the country offering such contests.

BRITISH COLUMBIA

CFOX-FM THE FOX (99.3)

1006 Richards St.
Vancouver, BC V6B 1S8
(604) 684-7221, FAX (604) 681-9134
Promotions Director: Mary Ann McKenzie

"Demo Listen Derby", the homegrown contest at 99.3 THE FOX, combines the judging of demo tapes, on-air judging by the public, and live showcases. This contest involves local musicians, producers, recording engineers, music industry association staff and volunteers, and video production crews. The public participates during the on-air radio judging segment, which forms one phase of the talent judging. The rest of the judging is done by a music industry panel. Semi-finals and finals performances are recorded for radio specials and the live CD.

"Demo Listen Derby" helps develop Canadian musical talent, it also develops the supporting music industry resources and services, such as young producers, video companies, and production staff. Part of the project's mandate is to recognize and award excellence in demo production and songwriting.

Prizes include having your song produced and included on the FOX's *Vancouver Seeds* CD series, a produced single and music video for the top band, and over \$10,000.00 worth of musical instruments and services spread out between bands and artists winning various categories. In the past few years, the winning band's single has been recorded at Little Mountain Sound.

Runner-ups also receive airplay and on-air exposure during, and following, the project. The *Seeds* CD and cassettes are distributed for sale throughout the Lower Mainland (usually at A&B Sound outlets) with partial proceeds going to the C-FOX Variety Club Kids Park.

Entry is limited to British Columbia groups and artists. You can enter for the demo categories only, or for both the demo and live performance segments. Tapes and entries will be accepted throughout March 1992.

THE LIZARD (104.7 FM)

3805 Lakeshore Rd.
Kelowna, BC V1Y 7V2
(604) 763-1047, FAX (604) 762-2141
Music Director: Jim Scanlon

THE LIZARD, of Kelowna, BC, is a participant in the Molson Canadian Rocks Homegrown Showdown. They are about to release their *Lizard Homegrown IV* cassette, but it's not too early to begin work for the next contest!

In past competitions, the top five finalists received ten hours of free recording time at a local studio.

Submissions for the next homegrown will be in the summer of 1992. Proceeds from the sale of the homegrown cassette go to the Lizard's High School Music Scholarship Fund.

ALBERTA

107 KIK FM

1107-7th Ave. S.W.
Calgary, AB T2P 1B2
(403) 264-0107, FAX (403) 244-8160
Music Director: Chris Gordon

"Auditions", the homegrown contest at 107 KIK FM, is being presented under the umbrella of the Labatt's Blue Band Warz.

Every year, KIK FM accepts band entries from all over southern Alberta (primarily Calgary), around the beginning of June. Because qualifiers may receive airplay, their minimum technical specifications call for the entry to include two original songs recorded in a professional studio at 15 ips, and that the recording is preceded by one kHz tone. From all the entrants received, 107 KIK FM chooses 12 semi-finalists based on songwriting ability, musicianship, and potential for radio airplay. Those bands then participate in a showdown co-hosted by a local club.

Once they have decided on finalists and venue, they choose six local judges (newspaper music writers, record reps, and KIK personalities) who attend each of the semi-finalist showdowns over three days, four bands per night. Each group is judged on songs, musicianship, and showmanship. The four bands with the highest scores move on to the finals. Prizes in the past have included up to \$15,000.00 worth of equipment, studio time, t-shirts, etc. The winners automatically advance to the regional finals.

CIRK FM (K97-FM)

10250-108th St.
Edmonton, AB T5J 2X3
(403) 428-8597, FAX (403) 428-7168
Program Director: Gary McGowan

K97-FM in Edmonton has already kicked off its annual homegrown competition which is now in its 12th year. Ten finalist bands will appear on the radio station's compilation CD/cassette, which will be marketed locally as well as to record company A&R reps. Some of the prizes this year include a cash prize for the first place act, release of the winning track on A&M records, and 60

hours of studio time (location to be confirmed). K97 will also arrange ten local gigs (with pay!) for the first place winners. There are also ten pairs of JBL studio monitors to be awarded to each of the finalist bands. The top four finalists will play a showcase concert, and be judged by recognized players for the grand prize. Two judges already confirmed are Alan Frew of Glass Tiger, and Jim Cuddy from Blue Rodeo.

K97's Homegrown '92 is open to acts within the greater Edmonton area and northern Alberta listening area. Deadline for tapes is April 3rd.

SASKATCHEWAN

CITYWORKS / STREETROCK is a co-production of Z-99 radio in Regina and C95-FM in Saskatoon. The homegrown compilation features eight artists from each station. The top finalist from each station also goes on to compete in the regional Labatt's Blue Band Warz competition.

Area bands wishing to submit demos for consideration should direct them to the station in their broadcast range. As yet no date has been announced for the competitions, but submissions will begin to be accepted this spring. Stay tuned to the station in your listening area for further details.

STREETROCK

CIZL-FM (Z99) (98.9)
210-2401 Saskatchewan Dr.
Regina, SK S4P 4H8
(306) 359-9936, FAX (306) 347-8557
Music Director: Terry Voth

CITYWORKS

CFMC-FM (C-95) (95.1)
Broadcast House
3333-8th St. E.
Saskatoon, SK S7H 0W3
(306) 955-9500, FAX (306) 373-7587
Music Director: Bruce McDonald
Assistant Music Director: Terry Edwards

ONTARIO

Q-107/Molson Canadian Rocks Homegrown
5255 Yonge St., #1400
North York, ON M2N 6P4
(416) 221-0107, FAX (416) 512-4810
Promotion contact: Heather Dietrich

Q-107 will begin to solicit tapes in the spring for Homegrown '92, Volume 14.

The contest will be open to non-recording acts

UpFRONT

who are residents of southern Ontario, with the grand prize winner going on to compete in the Molson Canadian Rocks Homegrown Showdown.

Hopeful acts should submit a demo cassette of 2 or 3 songs with their **BEST SONG FIRST**. An industry listening session will narrow the field down to ten finalists who will appear on the CD/cassette, and also battle it out in a live showcase event to determine the grand prize winner.

MIX 99.9 Songwriting Competition

2 St. Clair Ave. W., 2nd floor
Toronto, ON M4V 1L6
(416) 870-4636

The third annual **MIX 99.9 Songwriting Competition** is now accepting entries. The contest is open to amateur songwriters only (writers who have never had a publishing or recording contract). Entries (cassette and lyrics) are to be submitted by 5 p.m. on Wednesday April 1, 1992. The winner will be announced on-air on April 13. Finalists will be judged by a music industry panel consisting of top music industry experts, artists, and publishers. The top ten finalists will attend a songwriting seminar, sponsored by the Songwriters Association of Canada. The first place winner will receive \$5,000.00 cash and their song will be recorded by a top Canadian artist and session players. The song will be aired on MIX 99.9 in regular rotation, and sent to other Standard Broadcasting stations across Canada. Second and third prize are \$3,000.00 and \$2,000.00 respectively. A specialty environment category has been added

this year, with the winner of the best 'save the environment' song winning \$3,000.00. For more information, contact Wayne Webster at (416) 922-9999.

CFNY FM 102

83 Kennedy Rd. S.
Brampton, ON L6W 3P3
(416) 453-7452, FAX (416) 453-7711
Director of Canadian Talent Development: Hal Harbour

CFNY's **MODERN MUSIC SEARCH** is now underway with Friday March 6th being the last day to submit your demo cassette of one original song.

The contest is open to both performing acts and artists whose material is a studio project only. Two finalists from the studio category, and eight from the performance category will get a spot on the 1992 CFNY Modern Music release compilation.

In addition, the eight performing acts will be showcased in a CFNY sponsored event, with one of the acts going on to perform at the CFNY Canada Day Festival.

CFNY will begin playing the top 50 finalists on the air starting April 27, 1992.

CHEZ-FM (106.1)

126 York St., #509
Ottawa, ON K1N 5T5
(613) 562-1061, FAX (613) 562-1515

Music & Programming Director: Steve Colwill
CHEZ-FM sponsors the bi-annual homegrown contest **SHARE CHEZ**, which produces a 10-song compilation CD/cassette. The five finalists receive two tracks on the compilation.

CHEZ-FM ran their last contest a bit differ-

ently than most stations. There was no first place winner, and no cash prize. Five members of each of the finalist bands were taken to New York City to attend the New Music Seminar. As well, each band was featured in live broadcasts, and their lead track was placed in regular rotation at the station.

Even though the next contest isn't until 1993, local area bands would be wise to begin working on their demos now. Steve Colwill mentions that every demo received will be played on the radio station at least once!

The contest is open to acts from within the **CHEZ-FM** listening area. Submission dates for the next contest have yet to be announced.

NEWFOUNDLAND

OZ FM

446 Logy Bay Rd.
P.O. Box 2050
St. John's, NF A1C 5R6
(709) 726-2922, FAX (709) 726-3300
Contact: Deborah Birmingham-Davis; Dave Kenny

OZ FM's homegrown contest is held in conjunction with Labatt's Blue Band Warz, with a compilation of successful applicants coming together on **OZ FM's Rock of the Rock** CD and cassette.

OZ FM starts recruitment in June. All interested acts should send in demos; finalists are selected, by the end of the summer, to compete in Labatt's Blue Band Warz. The winner goes on to compete in regional and ultimately national showcases.



BREAKS

Canadian Musician is continuing its series of informative one-day seminars with two more confirmed for 1992. **TAKIN' CARE OF BUSINESS '92** will cover the basics of developing a successful career as a working musician, with information on management, promotion, recording, record contracts and touring. The seminar takes place on Sunday June 14 from 9 a.m. to 5 p.m. at the Holiday Inn, Hamilton, ON. Registration fee is \$70.00. Coming up this fall will be **PRODUCING AND MARKETING AN INDEPENDENT RECORD**, taking place on Sunday November 22 from 9 a.m. to 5 p.m. at the Royal York Hotel, Toronto, ON. This one-day event will cover topics such as recording budgets, manufacturing, sales promotion and marketing of your record and how independent records can lead to major label contracts. Registration fee is \$85.00. For more information on both of these seminars, contact Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-8284. FAX (416) 485-8924.

...**Music West** is an exposition-style event which will bring the world of popular music to the Vancouver Trade and Convention Centre May 1-4, 1992. The exposition will feature events for musicians, music industry professionals, equipment retailers, and the public. Monday May 4th has been designated Music Education Day, offer-

ing secondary level students the opportunity to have a behind the scenes look at the music industry. For more information, contact Music West at (604) 684-9338, FAX (604) 684-9337

...**The Ontario Institute of Live Sound Engineering and Recording** is a private school designed to teach all aspects of live sound and the live music industry. For more information, contact O.I.L.S.E.R., 430 Newbold St., London, ON N6E 1K1 (519) 668-2932.

...Songwriters and musicians won't want to miss **MUSICAN '92**, a one-day music business seminar being held Sunday March 29 at the Westin Harbour Castle in Toronto. Some of the topics to be covered include obtaining grants and funding, promoting your material, and assembling the right team of professionals to manage your career. Canadian Musician will be sponsoring a forum on Producing and Marketing Your Independent Record, and SOCAN will host a workshop on successful songwriting. Representatives from organizations including FACTOR, A.F. of M., and Videofact will also be on hand, making this an ideal opportunity to air your questions about the ever-growing music industry. Registration for the seminar is \$45.00. For more information, or to register for the event, contact The Toronto Musician's Association at (416) 421-1020, or SOCAN

at (416) 445-8700.

...The sixth annual **duMaurier Ltd. Downtown Jazz Festival 1992** will take place June 19-28 in downtown Toronto. This event will showcase the talents of more than 1,000 artists from around the world. It will incorporate more than 40 different downtown venues where the music will be heard by hundreds of thousands of people at many free outdoor concerts, ticketed mainstage events, nightclubs, shopping malls, workshops and film screenings. Performers interested in being considered for festival participation are invited to submit their biographies, cassettes, CDs and photos to Toronto Downtown Jazz Society, Attn: Jim Galloway - Artistic Director, 366 Adelaide St. E., Ste. 366, Toronto, ON M5A 3X9.

...If you have the "write" stuff, you could be eligible to win some of the \$35,000.00 in prizes being offered at the CBC's 10th **National Radio Competition for Young Composers**. The biennial competition is open to Canadian or landed immigrant composers born after May 1, 1962. Past grand prize winners are not eligible. Entry deadline is May 1, 1992. Entry forms outlining regulations are available from the Canadian Music Centre, or by writing CBC National Radio Com-

continued...

WHEN THE PRICE OF SUCCESS IS HIGH, THE PRICE OF A 4-TRACK SHOULDN'T BE.

You're out there building a name for yourself the old-fashioned way. You're working hard. And you know that big break is right around the corner.

Well, we can't guarantee you fame and fortune, but we can furnish you with a 4-track that'll help you create your musical tracks without boggling your brain with a bunch of technology.

The cassette recorder section of our new 424 Portastudio features simultaneous recording of up to 4 tracks, separate EQ on each track, and choice of three speeds:



Fast, normal and half-speed (15/16 ips) for scrutinizing fast solo phrases. The 424's 8-input mixer section features 4 standard mic/line inputs and 2 stereo inputs to handle a wide range of sources.

In short, the 424 comes loaded with the kind of features you've come to expect from Tascam. At a price you might never have expected.

Come see the 424 Portastudio today at your nearest Tascam dealer. And see how far up a few hundred bucks can take you.

TASCAM®

TEAC Canada Ltd., 340 Brunel Road., Mississauga, ON L4Z 2C2 (416) 890-8008

BREAKS continued

petition for Young Composers, Box 500, Station A, Toronto, ON M5W 1E6.

... The SOCAN Advanced Songwriter Workshops offer songwriters from coast to coast the opportunity to work with top songwriters and with their peers on a one-to-one basis. Eight week-

end workshops are planned: two in the Atlantic region and one each in British Columbia, Alberta, Saskatchewan, Manitoba, Ontario, and Quebec. Workshops have been tentatively set as follows: Toronto - March; Halifax - April; Winnipeg - May; Regina - June; Vancouver - September; Edmonton - October; St. John's - November. For

more information, contact SOCAN, 41 Valleybrook Dr., Don Mills, ON M3B 2S6 (416) 445-8700, FAX (416) 445-7108.

EVENT SCHEDULE

The Record Industry Conference
Toronto, ON
March 25-28, 1992
(416) 533-9417

MusiCan '92
Toronto, ON
March 29, 1992
(416) 533-9417

The Juno Awards
Toronto, ON
March 29, 1992
(416) 485-3135

Music West
Vancouver, BC
May 1-4, 1992
(604) 684-9338

MusicFest Canada
Halifax/Dartmouth, NS
May 13-17, 1992
(403) 234-7376

Takin' Care Of Business '92
Hamilton, ON
June 14, 1992
(416) 485-8284

New Music Seminar
New York, NY
June 17-22, 1992
(416) 588-8962

Percussive Arts Society
New Orleans, LA
November 11-14, 1992
(405) 353-1455

Producing and Marketing an Independent Record
Toronto, ON
November 22, 1992
(416) 485-8284

Midwest Band and Orchestral Clinic
Chicago, IL
December 15-19, 1992
(708) 729-4629

East Coast Music Awards and Conference
Halifax, NS
February 12-14, 1993
(tentative)
(902) 423-6376

ROSCO

1 ★ 9 ★ 9 ★ 2

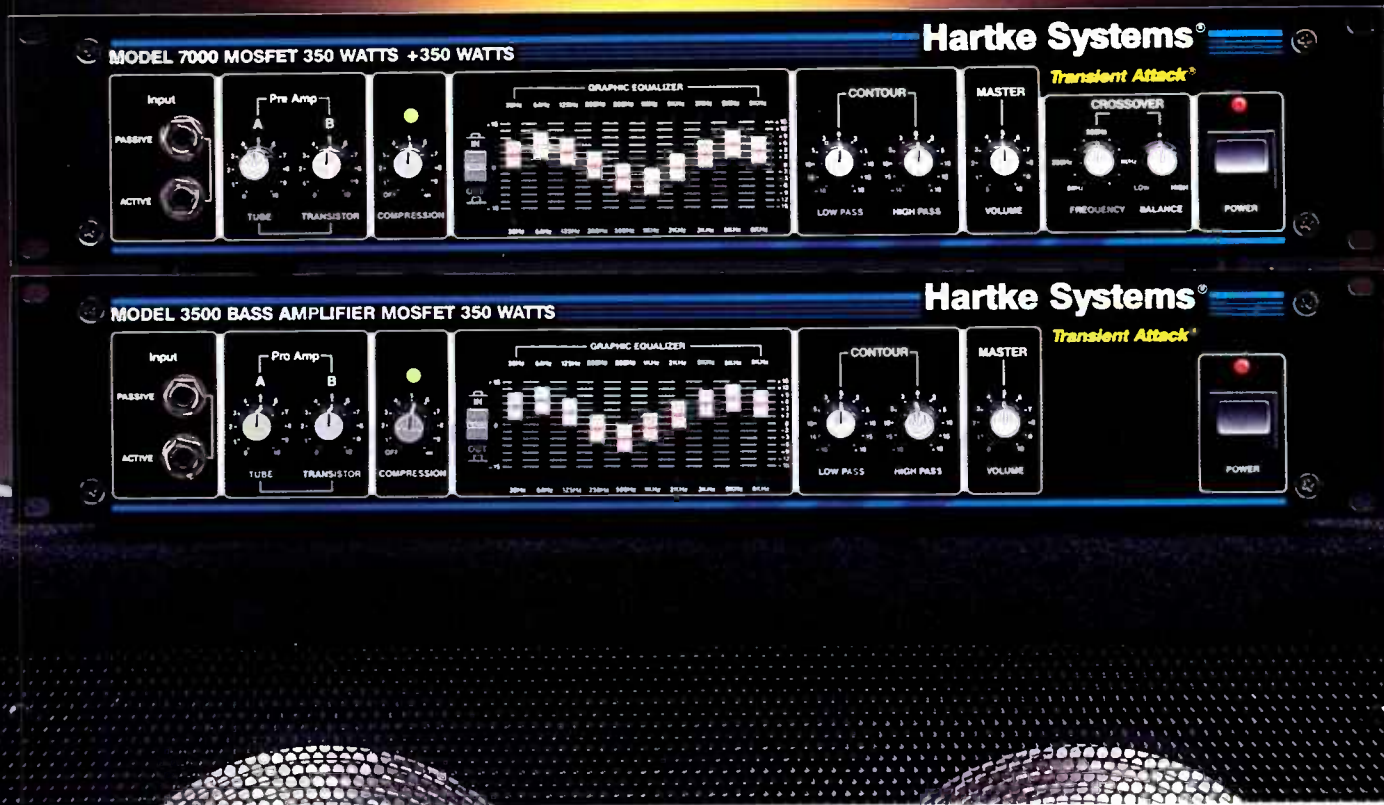
PRODUCT CATALOGUE NOW AVAILABLE

*Call or write today for your FREE
28 page, full-colour catalogue.*

Rosco Laboratories Ltd.

1271 Denison Street, Unit #66, Markham, Ontario L3R 4B5
Phone: (416) 475-1400 • Fax: (416) 475-3351

The highest fidelity component in bass since the Hartke driver.



The Hartke Amp.

Six years ago, we pushed technology to create the perfect speaker for bass. The Hartke aluminum cone driver gives bass players the sparkling clarity and detail they had always been missing with paper cone speakers.

Now we've gone even further toward the ultimate bass setup. Hartke has designed a series of sophisticated new amplifiers with all the critical features you need to get *total* Hartke sound.

Power. Our top-line Model 7000 rack-mount amp pumps out 350 watts a side of crystal clear bass power into 4 ohms.

Tone. The 7000 comes standard with both tube and solid state preamps. You can select tube for a brilliant, fat sound. Or solid state for more "edge." And mix them together for dynamic new possibilities.

Distributed in Canada exclusively by:

omnimedia 100-000-0000

9653 Cote De Liesse Dorval Quebec H9P 1A3
TEL. (514) 636-9971 FAX (514) 636-5347

Sounds. We've included rotary bass and treble Contour controls to shape your overall sound. And a precise 10-band graphic EQ to fine-tune it.

Control. The 7000 also has adjustable compression to add the exact amount of presence and sustain to your sound. And a variable crossover with a unique control that lets you get the right balance of highs and lows.

Choices. If you don't need all that power for your bottom line, our model 3500 delivers 350 watts mono into 4 ohms with all the extensive tone-shaping features of the 7000.

Now the biggest sound in bass doesn't end with Hartke drivers. It starts with Hartke Amps.

Hartke Systems
Transient Attack >>>

PEAVEY CLASSIC 50 212

by *Richard Chycki*

Seems that a number of manufacturers have jumped on the retrotechnoid bandwagon by releasing reissues of the ol' classics. Fender even reissued their own legendary '59 410 Tweed Bassman, not to mention the '63 VibroVerb and the Twin Reverb-Amp. The Peavey Classic replicates some of the virtues of its archetypes, yet adds features that make it suitable for even the most contemporary of players.

The Classic 50 (as in 50 watts — about 8-10 more than a classic Bassman) comes in both 410 and 212 speaker configurations. The test model received was the 212 model, naturally equipped with Peavey's proprietary speakers. Dimension wise, it more resembles a Tweed Twin than it does a Bassman; the 410 is pretty Bassman, though. The grille cloth and tweed are both commendatory simulations of the original; note the latter is a synthetic version albeit somewhat tougher than its forefather. Other Bassman attributes also found on the Classic 50 are the recessed top mount panel and controls that go to 12. Eat your heart out, Spinal Tap!

Controls of the Classic 50 are a substantial departure from the Bassman. Gone are the separate bright and normal volume controls. Instead, plugging into either of the two input jacks gives normal or bright (+12 dB @ 2 kHz) response accordingly. Although this setup simplifies the front panel, sadly it does eliminate the possibility of strapping the inputs together — one of the Bassman's most powerful sounds. The Classic is also a channel switching amp, both sharing the same passive EQ section (and presence control). Hence, there is a volume for the normal section and a complementary pre/post lead section, all controlled by a final master volume. A solid state reverb section is also available, the spring reverb pan stowed away in sound absorbent material in the bottom of the amp case. Other Bassman features like the ground switch and fuse have been relocated to the rear panel for space considerations. Speaker jacks, remote footswitch jack, and reverb pan send/returns are mounted on the bottom of the chassis, out of the way.

Guts

Opening the Classic yields a remarkable blend of vintage and technology. A ton of

ergonomic consideration has gone into the design of this amp. First off, note that the power amp section is a quartet of EL84s rather than 6L6s; there is no tube rectifier either. All of the tubes are inverse mounted on printed circuit sockets inside a ventilated section of the chassis. Separate covers for the three 7025 tubes (two for preamp, one for power amp driver) and the EL84s are easily removed for quick tube replacement. The cover plates also hold the tubes firmly in their sockets, almost too firmly in the case of the power tubes. The PC board was substantially warped upwards from the pressure. Eventual failure came to mind here, an unfortunate departure from an otherwise intuitive design.

Heat is one of the major killers of component life. To dissipate heat, the Classic incorporates an ingenious fan system that draws cool air in from the chassis rear. Air blows over the components and exits from the vents around the tubes, cooling them and forcing the heat they generate from the chassis sideways away from the internal components. All components (minus transformers of course) are mounted on a master PC board, including all control pots. By the way, should service ever be required, only a single panel need be removed for quick and easy access to the insides.

Crank me!

Hard core vintage Bassman devotees may have by now concluded that, aside from its physical appearance, the Classic does not really copy an amp from that era. So if a Bassman copy is what you are looking for, this amp may not be for you. But wait, guitarhead! Why not buy a Bassman if you want a Bassman?!

My point here is that the Classic has a very unique sound of its own, a noteworthy facet in these days of product homogenization. The quartet of EL84s yields a character closer to an amp equipped with their cousin, the EL34, but with a little more "give". The sound of a series of the Fender Tremolux with EL84s comes to mind as does the old series Boogie .50 Caliber. That sponginess associated with vintage amps is limited here through the use of a solid state rectifier section.

The clean channel was very clean. With a

Telecaster plugged into the normal jack and the volume cranked, the Classic remained pristine and true. The lead channel is another story. Massive amounts of gain are possible, especially when both the pre and post controls are cranked. The Classic could easily hold its own for a raunchy solo take or in a Marshall-laden metal session.

The passive EQ section has a marked dip in bass frequencies, no doubt to counteract the Bassman habit of keeping the bass control under two to eliminate muddiness. I had the tendency to have the bass control cranked for all sounds and even had to add some at the console, even for some cutting country work. It was only when a sealed 412 cabinet was attached that the low frequency spectrum really filled out. Although the speakers supplied seemed adequate, the Classic really breathed when Celestion Vintage 30s or my EV 12LSII were connected. Unfortunately, I had no opportunity to retrofit a couple of old Jensens for comparison. Speaker choice should definitely be an option here.

The reverb, although spring and "anti-vintage" solid state, is amongst the best I've heard for a mechanical reverb. It is crisp and enhances the signal rather than cluttering it.

Overview

Clearly, the Classic is an all-purpose amp, very contemporary in sonic design yet packaged in vintage clothing. Users will benefit from the added reliability and consistency of modern technology. Given the multi-faceted design, a head only option would have been handy, as would an effects loop in the already solid state reverb section. This may not be the amp for dedicated vintage users but if you require simplicity and versatility in a proven format, the Classic 50 may just be the ticket. Muchas gracias once again to Steve's Music in Toronto for the tester unit.

STEINBERGER GS7TA GUITAR

by Richard Chycki

Ned Steinberger propelled himself into the limelight when he developed the microsize/maximum tone bass that quickly became a standard in many a bass player's instrument arsenal. Soon came the guitars, featuring a radical headstockless design with a composite body, and a revolutionary bridge design. These instruments proved that Ned Steinberger was an innovator in musical instrument design. The GS7TA is the next generation of Steinberger guitar.

Specs

Following in the steps of previous designs, the GS7TA has a particularly sleek profile. The contoured body looks like it is made from the composite material that is prevalent in Steinberger's other instruments. The 24 fret, 25 1/2" scale neck is indeed composite (with a phenolic fingerboard), but the body is hard maple. The neck is bolted on with the joint well sculpted for comfort in the upper neck registers. The guitar weighs no more than any other at 3.5 kg.

The headstock, new to Steinberger's design, is centre to several unique Steinberger concepts. The machine heads function somewhat like those found on the Steinberger bass. They are gearless and devastatingly comfortable to use. With a 40:1 turn ratio, you are guaranteed easy tuning accuracy. Standard single ball end strings can be used (adaptor required) as well as Steinberger's dual ball strings.

Floating Edge Knut is a trademark nut configuration similar in concept to a knife edge tremolo. The nut floats on a sharp edge to prevent string binding in the bridge area. It does not lock. Zero fret width is 1 5/8".

Back to the body: it is also well sculpted for playing comfort, roughly a stratoid shape. The TransTrem, a tremolo system unique to Steinberger, allows the player to pitch bend chords. By using a sophisticated pin lock system, it is possible to instantly tune the guitar down by three steps or up by two. A tension adjuster on the butt of the guitar ensures that string tension remains constant whether the bridge is locked or not. No fine tuners are needed because the nut does not lock.

Electrically speaking, EMGs are standard, this model coming equipped with a pair of

EMG 89s humbuckers in the neck and bridge positions, and an SA single coil in between. Coil tapping and 5 way pickup selection are also featured. Passive Seymour Duncans are an option. The tone control is unusual because, like the pickups, it is active in design. Counterclockwise cuts highs and boosts lows while clockwise rotation does the reverse. A centre detent position is flat.

Hands On!

The ergonomic design is such that the guitar moulds well to the body. There would be no problem playing this guitar tirelessly for hours. The density of the neck and fretboard material adds a real snap to both the feel and tone, especially when executing hammer-ons and pull-offs. Those of us with slightly lazy picking hands (that's me) will appreciate the added extra response in this respect. Considering how well suited the instrument is for this playing style, I can't help but wonder why the neck is so thin. I have average hands and the strings seemed a little close. More conventional playing methods revealed copious amounts of sustain, somewhat like a Les Paul but with a much more metallic, high tech sound. To its credit, the timbre of the GS7TA is not really reminiscent of another instrument.

Using the TransTrem proved interesting. Vigorous whammy bar use caused no tuning problems whatsoever. I did have some tuning problems when I transposed the guitar. Setting up the bridge (which is time consuming but advised and outlined in the manual) is an absolute necessity; that solved my tuning problems. The feel of the tremolo very much reminded me of a Kahler system — liquid and very light to the touch. Action and intonation adjustments can thankfully be done without winding down the strings. I did have difficulty in activating the transposing functions under certain circumstances. The tremolo bar uses a locknut to adjust its idle position. It must be secured to twist the locking unit in and out of place. That means it is in the way of any substantial chording action of the picking hand. Setting the bar up lower makes it very hard to activate the transpose function, most problematic in a pressure live situation.

continued...



THOMPSON - JAMES

ENTERTAINMENT
INSURANCE
BROKERS

INSURANCE PROTECTION

FOR THE ENTERTAINMENT
INDUSTRY

Specialized Equipment Packages
Now Available for
Professional Musicians

INCLUDING

- All risk coverage • Replacement cost valuation
- General liability coverage • Extra expense coverage • Office contents coverage
- No union affiliation required

REQUIREMENTS

- 3 years experience as a musician
- 1 year experience as a band

FOR FURTHER INFORMATION
OR FOR QUOTATION CONTACT:

KIRK R. THOMPSON

Thompson-James Entertainment Insurance
703 Evans Ave., Ste. 303, Toronto, ON M9C 5E9
Tel: (416) 622-4512 FAX (416) 622-7928
Affiliate Offices: Vancouver Winnipeg Halifax

PENGUIN?



WHAT PENGUIN?



Shhhhh!...

The Bros' got a '57 Gretsch
White Penguin.

(Don't tell anyone.)

MANDOLIN BROTHERS

Catalog & Penguin Flyer on Request
(718) 981-3226/981-8585

629 Forest Avenue, Staten Island, NY 10310

GALBRAITH REPRODUCTIONS

THE QUANTITY PHOTO SPECIALISTS

(SINCE 1961)



GREAT PRINT VALUE

- As low as .89 B/W and \$1.29 colour
- Consistent quality
- Fast turnaround
- Reproduced from your print or slide
- Free price list and samples

GET ON TRACK, CONTACT:

Tel.: (416)

531-6913

Fax: (416)

588-2289

**PUBLICITY
PHOTOS**

201 DUFFERIN STREET, TORONTO, ONTARIO M6K 1Y9

PRODUCT REPORTS

STEINBERGER GS7TA GUITAR *continued*

The tuning pegs are a dream to use. I would gladly buy a few sets to retrofit on other guitars if they became available separately. Unfortunately, I only used the guitar with Steinberger's recommended strings. The advertising says standard strings can be used but the manual advises using the Steinberger strings for best results. In the case of tuning, either they work or they don't.

I mentioned previously that the tuning was way cool. I would attribute that, at least in part, to the knife edge nut. It dramatically reduces string drag in this often problematic area; the strings sit in a wide groove so there is little for the string to catch on. Bending notes in the first three or four frets caused the string to move around in that groove. It didn't feel bad but it did emit a grating tone with a

"nail on blackboard" feel that made it to the pickups on a lead amp setting.

Overall

Steinberger has some substantial technological developments on the GS7TA. It would not be surprising to see the fulcrum nut, the Trans Trem, or those tuning pegs crop up as a licensed patent on other guitars. But innovation is not without its cost. At \$3400 retail, this axe ain't cheap. It's comfortable, eminently playable, and has some uniqueness that, in these days of clones, gives it the edge for those players that are seeking the unusual and different.

Richard Chycki is a freelance engineer/producer/guitarist from Toronto.

KURZWEIL K2000 SYNTHESIZER

by Paul Lau

Since Young Chang (the largest acoustic piano manufacturer in the world) acquired Kurzweil Systems two years ago, this merging of an Asian financial conglomerate and the best of the American Kurzweil artificial intelligence R&D has produced a new instrument, which in my opinion may very well be a major development in the music industry.

This is in great part due to Kurzweil's V.A.S.T. (Variable Architectural Synthesis Technology) which seems to encompass most of the current synthesis formats and some that have never been explored before. Simply put, VAST seems to be the perfect acro-

nym to describe the expansive potential of this instrument. Even the Kurzweil people admit having not tapped into the full potential of this instrument and say it may take years to do so. This might be why I found a K2000 in every major third party software booth at the recent NAMM show in L.A.

When I received my unit for this review, I took it out of the box, and the first thing I noticed was a clean, logical user front panel housed in a durable moulded hard plastic chassis. The large 240-64 character backlit LCD screen, menu buttons, alpha-numeric keypad and alpha-dial were my first clues to the intuitive American design that went into



rdc Study Music at Red Deer College

Music Diploma with training in all styles of music (pop, rock, jazz, classical, folk original)

University transferable courses in theory, ear training, history, education, performance

State of the Art facilities and equipment with faculty of international reputation

Call Duke Thompson, Chairperson, for more information and 92/93 audition dates at (403) 342-3523 or write to: Department of Music Red Deer College Box 5005 Red Deer, Alberta T4N 0E4

PRODUCT REPORTS

the development of this instrument.

Before I cracked the manual or the first submenu I decided to take a quick tour through the factory sounds. Two hours later I came up to breathe! I was quite surprised by the variety of analog, digital and acoustic sampled sounds. These 16-bit linear sample sounds have 32-bit internal processing and 18-bit DACs which give the K2000 a notably clean but warm full sound. The K2000 is shipped with 8 megabytes of ROM samples of acoustic instruments (and analog waveforms and digital partials) which is expandable to an impressive 16 or 24 megabytes of ROM, but it doesn't stop there. It also comes equipped with 4 standard SIMM slots which allow the RAM section for loading samples or waveforms up to an even more impressive 64 megabytes. The sample and waveforms can be loaded in via 1.4 megabyte internal disk drive, on-board SCSI port (for external hard drives, optical media, CD-ROM libraries), sample dump standard, optional internal hard drive (up to 240 meg) and/or optional 16-bit stereo sampling board. For the sampling and post production enthusiast, the sample board includes stereo digital INS and OUTS. (AES, EBU/SPDIF). Impressed yet?

Well, let's see how this Variable Architectural Synthesis Technology works. The fundamental concept is designed around 31 DSP (digital signal processing) synthesizer algorithms which consist of up to 5 modules per algorithm; depending on the algorithms, each DSP module can represent 1 of 16 possible signal modifiers.

These modifiers can be anything from several variations of a sweepable, lowpass, highpass, allpass, bandpass, notch, subtractive filters, real time sweepable parametric EQ and a host of unique forms of synthesis. However, the DSP module is not limited to modifying just the original sample; it can actually be a tone generator and select from a host of waveforms that act as tone generators or modifiers. This allows the K2000 to generate 4 oscillators per voice without decreasing the 24-note polyphony for those good old fat analog sounds. (That's 96 oscillators, folks!)

Each module can have simultaneous modulation of its parameters from a multitude of controllers, including dynamic multi-stage envelope generators, dual LFO, as well as keyboard and performance controllers.

Believe it or not, that's just the beginning! The FUN (function) menu allows you to combine control functions in one of 50 ways with up to 4 FUNs per layer. It is virtually impossible to capsule all the parameters that constitute VAST but it should suffice to say that even the most ardent synthesist will be amazed by its unprecedented versatility. It is also worth noting that all parameters are in real world values (Hertz, decibels and milliseconds), not some arbitrary non-related scale. The basic unit comes with 200 factory programs and will store 100-150 user programs (depending on their complexity). Each program can have up to 3 "sound files"

(samples) per voice and each setup can have 3 programs mapped across the keyboard in three zones (split and/or layer). Each one is completely independent from the others, including MIDI transmit channel and performance controller information. These can be arranged into 10 Quick Access banks with each bank storing ten setups.

The K2000 is a 16 voice multi-timbral keyboard utilizing some pretty advanced dynamic allocation algorithms. There is also a global stereo multi-effects processor which can have up to 4 simultaneous effects with extensive editing and performance controlled parameters including mix level, delay times, modulation depths, etc.

There are 6 polyphonic audio outputs configured as a stereo master pair plus 4 separate outs that can double as insert points for external effects processors. These outputs can also be used as audio inputs for other keyboards which can then be routed to the internal effects processor and back out to the master stereo pair. In the master mode, one finds 17 different intonation tables and complete user programmable velocity and pressure maps. The on-board 15000 note sequencer was intentionally designed as a musical notepad that does accept MIDI O type sequencer files. This is more cost-effective than a full blown sequencer.

I decided to open the K2000 to see for myself how expandable the system truly is. I was very impressed to find not only the four SIMM slots as promised, but also several empty sockets for adding the ROM, the sample board, and what appears to be sockets for a second CPU (central processing unit). This instrument seems to have everything from Minimoog style mono mode to intelligent pedal polarity recognition. Not only is the manual well written and a logical guide, but each K2000 is shipped with an informative 2 hour introductory video. (There will be an intermediate and advanced programming video in the near future.)

As a reviewer, short of nit-picking, I must admit I really could not find any significant deficiencies. The K2000 seems to address all technical and musical considerations that most musicians and producers would require. I believe the Kurzweil K2000 will become the new industry standard by which all future products will be measured. ■

Paul Lau is a freelance MIDI consultant based in Toronto.

KODÁLY AT CALGARY

Summer Programme
July 2 - 23, 1992

LOIS CHOKSY, Director,
with Faculty:

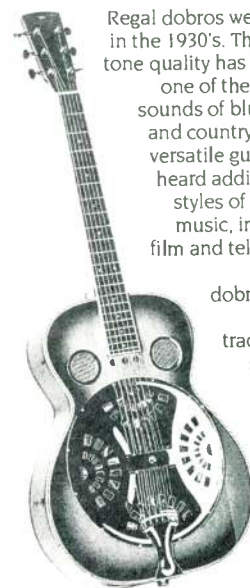
Laszlo Vikar	Janos Horvath
Ilkiko Herboldy	Edit Lantos
Karen Taylor	Sharyn Favreau

- graduate credit
- 3 summers leading to a Diploma in Kodály
- Master's Programmes in music also available

For information write:
Professor Lois Choksy, Department of Music, The University of Calgary, 2500 University Drive N.W., Calgary, Alberta T2N 1N4



The look, sound & feel of vintage Regals at an affordable price.



Regal dobros were introduced in the 1930's. Their distinctive tone quality has since become one of the characteristic sounds of blues, bluegrass and country music. These versatile guitars are often heard adding spice to all styles of contemporary music, including many film and television sound tracks. Regal dobros are built to original and traditional 1930's specifications.

Regal RD-65
\$ 695

Suggested List

At leading music stores
or for more information call:
**Bingley Distributors, 280 Dufferin Ave.,
Trenton, ON K8V 5G2
613-394-4729 FAX 613-392-4094**



ADDING A BUFFERED FX LOOP TO YOUR AMP

by Richard Chycki

There are a ton of guitar and bass players out there who are torn between keeping up to date with the ever increasing audio technology available and capturing vintage tones.

The purist often shuns new technology in favour of an old amp where the axe plugs in the front and the speaker in the rear, and that's it. But much of today's contemporary axe sound is embellished with a plethora of spatial enhancements which, live, could be a challenge to recreate should you have no way of connecting effects to your gear. Sure, you could interrupt the preamp/power amp junction with a normalised send/return jack pair but the operating level at this point easily exceeds +20 dB in an average amp like a JCM800, for example. Another rub is that the send is a high impedance out, susceptible to loading (read: tone deterioration), and noise. It is possible, however, to add some simple circuitry to your amp that will effectively interface effects, etc. to your ol' fave amp with no loss of performance or tone.

We'll be working with 120 volt line voltage here and if you're installing this circuit in a tube amp, about 500 volts is available. Both of these are very hazardous and strict precautions must be maintained at all times. Should you not be absolutely competent to make and install this circuit ... DON'T! Take your amp to a qualified technician and have him do the work for you. We can't be responsible for any injury or damage you may incur, so be careful. And remember, working on any piece of gear yourself voids any warranties in effect.

Theory of Operation

First glance at the circuit design, Figure 2, reveals a pair of opamps with one configured as a simple unity gain buffer and the other a straight buffered amp. What?! Solid state in a tube amp?! Relax, vintage breath. The solid state stuff is sonically transparent in this type of configuration and does not contribute (or detract) from the tonality of the amp. If you need convincing, the Boogie EQ is solid state and it hasn't hurt it. So be brave and read on.

The FX loop works best if inserted after the tone generating circuitry, the preamp, and before the power amplifier. Several amp designs of this area are shown in Figure 1. R1 and R2 pad the signal to approximately 1/7th of the operating level at the prepower amp point while maintaining a high impedance load to the driving circuitry. IC1 is the common Texas Instruments TL072 dual biFET opamp. Treat it nicely by using a socket for it — it makes servicing a snap should the IC ever die. The first half of IC1 is a simple unity gain buffer designed to isolate the internal circuitry from any loading that may be present at the send jack. It also provides a low impedance output for long, quiet, frequency stable cable runs.

Note points 1,2,3,& 4. Depending on the configuration you wish, inserting the resistor networks shown will give you a pre, post, or no master volume FX loop system. You will find many new amps (except Boogies) with post master loops. Pre master is more unusual but it offers you a consistent, optimum FX level drive while simplifying overall volume changes for your rig.

The FX signal returns at J2. It's normalised to the send jack (which, by the way, makes a great power amp out for feeding other power amps, etc.). IC1B boosts the signal by a

factor of seven; the inverse of the R1/R2 pad. C6 provides high frequency stability. The selected operating level is general purpose, interfacing well with most equipment. Should you wish to modify the operating level of the loop, changing the R1/R2 ratio and the R5/R6 ratio by equal amounts will maintain unity gain throughout the circuit. If the signal gets too hot at IC1 pin 3, nasty solid state clipping will rear its ugly face. And try to keep $R1+R2$ =about 1 Meg. Pot Ry is a replacement for the amp's master volume control. The majority of amps use a 500k to 1 Meg log pot of similar feel to the other pots in the amp.

Installing the FX loop is easy. Use high quality jacks (with lockwashers, right?) for the send and return connectors. They also make a good central ground to chassis point for connecting the circuit board and power supply commons. By the way, it's not a bad idea to have a power supply board separate from the audio circuitry mounted in space by the amp's power transformer. That way, all those nasty hum fields stay as far away as possible from the audio section of the amp.

The DC supply is a conventional regulated bipolar power supply. Seeing that the power supply won't be supplying much more than about 20 mA, heat sinks aren't needed for the regulators. For additional ripple rejection, tantalum caps C10 & C12 provide the necessary filtering. C3 & C4 serve to bypass the power supply on the audio board. Mount them as close to the IC pins as possible.

Engage, Number One

Check all the traces on both boards soldering quality before installing them. It's wise to run the power supply, too. Using shielded cable for all audio runs to and from the board will give the quietest performance. Ground the shields at one end only to chassis to prevent ground loops. C1 & C13 provide high voltage DC blocking, if necessary. Check for voltage at your selected cut point. No DC means they can be omitted. If it's there, those caps should

mount near the amp circuitry. NEVER send high voltage through a shielded cable meant for audio.

Tap into the wall current at the power switch so that the FX loop switches on and off with your amp. It draws a negligible amount of current and shouldn't cause any problems with the amp's recommended fuse values. Before putting the IC in its socket, check for +/- 15 VDC at pins 8 & 4 respectively.

There's no need to fight technology just because your ol' amp didn't know how to handle it. The FX Loop now provides you with the means to properly interface most equipment to your amp with maximum performance. Enjoy! ■

FIGURE 1 - EXAMPLES OF GUITAR AMP CIRCUITS IN PRE POWER AMP AREA

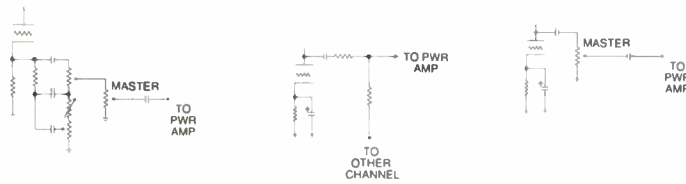


FIGURE 2 - FX LOOP SCHEMATIC

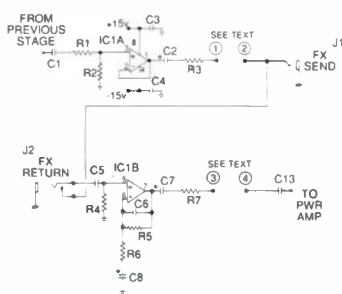


FIG 2a. PRE-MASTER FX LOOP



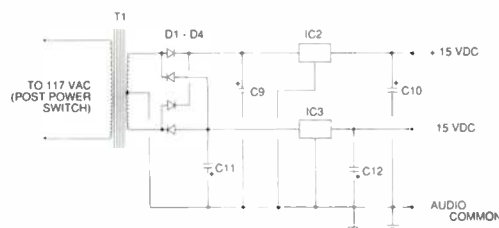
FIG 2b. POST MASTER FX LOOP



FIG 2c. NO MASTER FX LOOP



FIGURE 3 - FULLY REGULATED BIPOLAR POWER SUPPLY



Richard Chycki is a guitarist/engineer/producer from Toronto.

PARTS LIST

All resistors 5%, 1/4 watt unless otherwise stated

R1: 910k, 1/2 watt
 R2: 150k, 1/2 watt
 R3, R7: 4k7
 R4: 1 Meg
 R5: 91k
 R6: 15k
 Rx: 100k (see text)
 Ry: 10k log pot (see text)

All caps 35 WVDC unless otherwise stated

C1, C13: 100n/600 WVDC, mylar
 (see text)
 C2, C7: 22u electrolytic
 C3, C4, C5: 100n mylar
 C6: 50pf ceramic disc
 C8: 2u2 electrolytic
 C9, C11: 470 uf electrolytic
 C10, C12: 10uf/25 WVDC, tantalum

IC1: TL072 opamp
 IC2: 7815 positive voltage regulator
 IC3: 7915 negative voltage regulator
 D1-D4: 1N4002 diodes
 T1: 28-35 VCT/100 mA power transformer
 J1: 1/4" chassis mount jack (Switchcraft or equiv.)
 J2: 1/4" closed circuit jack (Switchcraft or equiv.)

SABIAN. FORGED BY FIRE. TO TAKE THE HEAT.



Imagine: copper, tin, silver...
transformed by liquid fire.
A metal meltdown reborn by a secret,
ancient formula into pure bronze energy.
SABIAN cymbals. AA. HH. B8 Pro.
Play one. Feel it burn.



Rob Affuso Skid Row
Blas Elias Slaughter

Photographed in New York City by Don Henze



**HEAR THE
DIFFERENCE.**

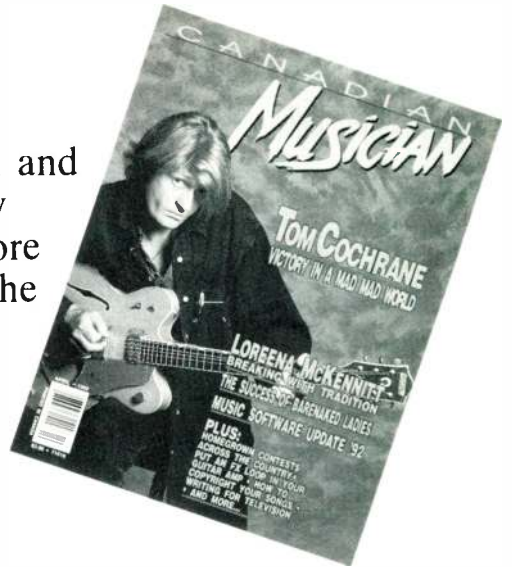
SABIAN Ltd., Meductic, New Brunswick, Canada E0H 1L0
Telephone (506) 272-2019 Fax (506) 328-9697

CANADIAN

MUSICIAN

Canadian Musician

has a new look and some great new ideas - now more than ever, it's the magazine for musicians.



BETTER THAN EVER

Everything you need to know is here:

- product news and reports
- articles that are jam-packed with information / opportunities for musicians
- upcoming events, new venues, contests
- projects to try yourself
- columns by the pros - from business to image, songwriting to guitar technique, the columns have something for all musicians
- great artist features

With all this information available at your fingertips...

You can't afford to miss a single issue - SUBSCRIBE TODAY!



CANADIAN

MUSICIAN

In Canada:
1 yr./\$16 (6 issues) 2 yrs./\$28 (12 issues)
3 yrs./\$38 (18 issues) 5 yrs./\$56 (30 issues)

Outside Canada:
1 yr./\$21 (6 issues) 2 yrs./\$38 (12 issues)
3 yrs./\$53 (18 issues) 5 yrs./\$81 (30 issues)

Plus 7% GST

TOTAL ENCLOSED

Canadian Residents add 7% GST

Name

Company

Address City

Prov/State Code

Phone () FAX ()

Charge to my:

VISA MasterCard American Express

Card No.

Expiry Date

Signature

Complete and mail today to: Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7
CREDIT CARD HOLDERS CALL: (416) 485-8284 or FAX (416) 485-8924

GUITAR AEROBICS

Nice title, huh? (My mom's idea.) You stretch, warm up, and at times you even get tired. The bottom line is that you have to stay in shape. In this column, we will concentrate on improving your picking technique.

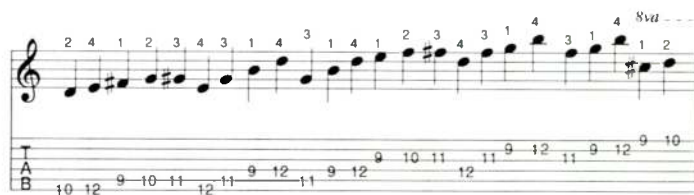
Figure 1 is a scale in E that includes a different number of notes per string. Using an alternate picking motion, play this run from start to finish and back. You might find that with a different number of strokes per string, it feels kind of unnatural; but like anything else, the more you do it the easier it gets. You will also notice that there are not any notes played on the G string. This string skipping technique will develop your control and attack.



Figure 2 is an exercise using the same series of notes in a backtracking type of sequence.



Figure 3: Another good picking exercise is playing an arpeggio with an up/down motion instead of a sweep picking style. You will find 3 and 4 note arpeggios within the run displayed in Figure 3. If you concentrate on your accuracy, clarity, and two-hand co-ordination, you should see and hear a gradual improvement in your picking technique.



Whew! Now that the exercises are out of the way, I'd like to share my views on a very important topic with you: **FEEL!** Since it is very difficult to translate a lick with feel onto a piece of paper, I can only advise you to listen to early ZZ Top and *anything* Stevie Ray Vaughn ever did. The list goes on but I've named these two players in particular because they had (or *have* in Billy Gibbons' case) chops galore. A lot of other players rely on feel because of their lack of chops or technique, but Mr. Vaughn and Mr. Gibbons are great examples of having immense ability but keeping it second to feel. So when you're cramming, practising, and growing as a guitar player, remember that you don't have to apply everything you know in an eight bar solo to prove yourself. It's way more fun if you feel everything you play.

When he's not in the studio or on the road touring with Aldo Nova or Frozen Ghost, Toronto-based guitarist Phil X can be found running Sunday night jams at his family's restaurant.



LEGITIMIZING PREPARED PIANO

My poor mother is in a terrible situation because last summer I put out a cassette called *Hits Of The Sixties And Seventies*. It was distributed by Sam The Record Man and the Record Peddler as well as most independent stores who specialize in jazz or avant-garde music across Canada.

One thing led to another and reviews started popping up around the country. So far not only have people found it interesting; the majority of them have commented on the pleasurable and surprising listening experience of "prepared" piano. I'm talking about playing the *inside* of a piano, or "preparing" it. On some of these pieces, for example, I play the piano with drum cymbals over the bass strings or with coins threaded between the strings.

In the house where I spent my youth, we had a grand piano. For a kid a grand piano is a pretty fantastic toy. Not only could you momentarily take refuge underneath it when older brothers were chasing you, but if you looked inside, a mysterious new world was always present.

I put paper over the strings, coins and even fruit. My mother thought it was not so neat. She admonished me for breaking the piano or at least causing it to go out of tune and probably ruining any chance of it ever being able to be tuned again. Though I was crazy about the thrill of these new sounds, I knew that you didn't exactly want to mess with my mother when she got upset.

So I would wait with a secret agenda for my parents to go on vacation. When you're thirteen or fourteen and your parents go out of town, you get to have a vacation too! You can stay up as late as you want, eat any combination of whatever's in the fridge, and best of all ... you could screw around with the piano — paper, coins, cutlery, and strumming the strings forever! I would turn every light off in the house except maybe a candle near the piano, do my thing to the inside and then pretend I had an enormous audience listening as I was listening.

Time passed and soon I was old enough to move out and do dumb jobs. No grand

pianos in the little apartments that I lived in here and there! And the visits to my parents' house were taken up more with us spending time together than me playing the piano. Actually it was more like us spending time together discussing what I *ought* to do for a living, *without* a piano.

But the weirdest thing was, some years later, when I was sitting in a classroom at a major university with several other pianists. The professor began speaking about Henry Cowell strumming the inside of the piano and John Cage preparing the piano by placing objects in between the strings and on top of them. As my classmates remarked "wow" or "amazing" I couldn't help but want to jump up and down and say "you mean none of you ever did that before?!" I couldn't believe it.

I returned to what had fascinated me years before with new gusto. I have since put out three records — two of which are on Warner Music and one, a solo piano recording (mentioned earlier), which was released independently. There is prepared piano sound on *Hits ...* as well as in the outro to the second song on my latest release *Presented By Lake Michigan Soda*. That song is about a man named Bobby Garcia and his murder-made-to-look-like-suicide because of his sympathies towards the framed Indian activist Leonard Peltier.

A short list of things to try:

- Put dimes in between the center section. As you move them you get a gong effect.
- Put your fingers over the bass notes, specifically muting the string with the fat of your fingertips. Move the finger up and down while pressing the note.
- drum cymbals over the low or mid section. Try it!
- Place the palm of your hand on the strings
- knives or thin flat things of metal
- Try using paper. Especially good are telephone bills — or any bill because they tend to shred, and well, you can't re-

ally pay it if it's all shredded up.

(Here's where my mother's tragedy enters)

Reviews were soon coming in and, among other things, the critics generally liked the prepared piano. Do you realize how this must make my mother feel? Not only do the critics say flattering things about the sound and inventiveness of the music but they even print it in the paper. When I visit my mother, she has to sit with me at the dinner table, trembling at the thought that I might ask if they want to hear any of my new pieces. ■

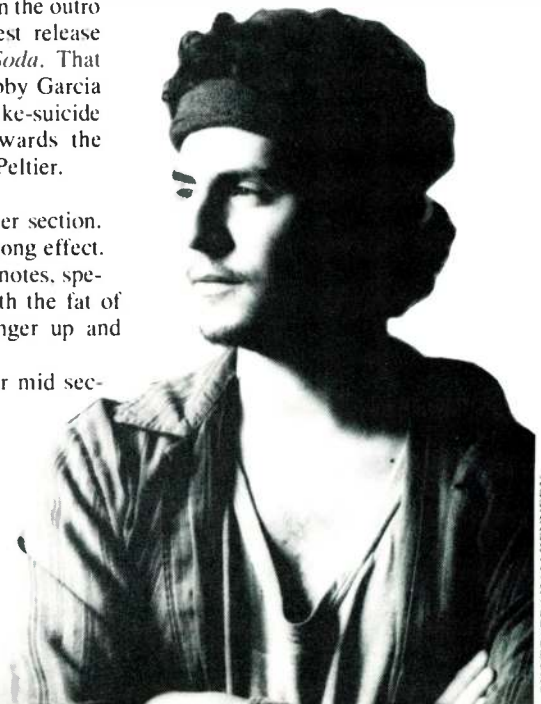


PHOTO: GRAHAM KENNEDY

Bob Wiseman is a Toronto-based record producer, recording artist, and keyboard player for Blue Rodeo.

THE JOY OF SCALES

PART ONE

As long as musicians have been teaching music, the primary technique used in the study of the fundamentals of performance is the scale. From the earliest known days of music history, scales were the foundation for all music study. Using a metronome and different rhythmic permutations, scales can offer a great way to work on the three elements of music: melody, harmony (chord progressions), and rhythm.

Not being one to break with a six-hundred year old tried and true teaching method, I've incorporated intensive scale studies into my own teaching. I've developed a set of rules which, when followed, offer a great way to develop not only the scales themselves, but fingerboard proficiency.

With my private students, I make a point of NOT teaching fingerings, but for the sake of this column, I will give you a sample fingering. As you become more proficient, however, you should try different fingerings within the context of the following rules:

- 1) All scales must be at 120 on the metronome, played in eighth notes.
- 2) All scales must start on the E string (even if you have a low B string).
- 3) Start with your index finger only (on the fingerboard).
- 4) The first and last four of five notes must be played on the E string.
- 5) All scales must be played in two octaves.
- 6) Scales must be played straight up and down, and in thirds.
- 7) All ascending and descending por-



Mike Farquharson is a freelance musician based in Toronto. He has a Master's Degree in Jazz Composition and Theory from the New England Conservatory of Music in Boston. Mike teaches part-time at Humber College, and his debut album (with Jazz Inspiration Records) is scheduled for release in early 1992.

tions of the scale must start on beat 1 (assuming these are in 4/4).

8) Don't play above the position of the highest note of the scales.

9) All scales must be played in all 12 keys.

In playing the written examples below, these rules will become more concise. We will start with the major scale in order to gain a good understanding of the principles of these studies. I utilize some thirty different scales in total, all of which aid in the development of all performance aspects.

When starting out, begin slowly and deliberately. Try to achieve a smooth flowing motion, with an even tone quality across the strings. When shifting positions, strive for the same even quality.

When playing these scales, alternate your index and middle fingers on your right hand (left hand for left-handed players). Make an even attack one of your primary goals.

The written scale below is a good example of one fingering that can be used. When this fingering is mastered, try others within the guidelines of the rules. Also, don't forget to play in all 12 keys (C, F, B flat, E flat, A flat, D flat, G flat, B, E, A, D, G), always starting on the E string. There is no better way to develop both vertical AND horizontal mastery than by doing these scales. Your ears will become more developed as we move into more complex scales. ■

1 = index finger 2 = middle finger 3 = ring finger 4 = pinky

♩ = 120

C MAJOR (straight up and down)



C MAJOR (in thirds)



TIME AND TIME AGAIN

At a recent Christmas gathering, my friend's four year old girl cautiously inquired, "What are you?" I suppose my rather outlandish appearance prompted this question, what with my long hair and flamboyant clothing, however I answered her as simply as possible, "I'm a musician."

She pointed to the hat I was wearing with challenge in her eyes and said "Oh yeah? Well why don't you pull a rabbit out of that thing?"

It's not just four year olds that get their wires crossed. Although adults usually have no difficulty delineating magicians from musicians, musicians themselves seem to disagree over fundamental and basic tenets of their art. Opinions and arguments abound over responsibility and musicality, often sufficiently confusing young players so that they don't even know what they should practice.

Whereas the vocalist in a band appears to want one thing from a drummer, the bassist expects and demands other things. Perhaps the guitarist has still different parameters by which to measure a "good" drummer. It's this kind of disagreement and hidden agenda that can demoralize a drummer.

I have clear memory of several bleak occasions where my confusion and frustration nearly convinced me to hang up my sticks. But I persevered and eventually realized that quite often, home-made slang lexicon, or misused nomenclature both misled me, and caused my colleagues to be misunderstood. What I may have interpreted to be a new, arcane, and alien concept in music, too often was revealed to be just an awkward way of explaining a very fundamental idea. I discovered that this happened all too frequently in regards to the interpretation of "time" — that intangible feature which is at the heart of everything we do.

Groove, feel, solidity, "cheese", tempo, relentlessness, smoothness, and countless other terms are constantly used to describe characteristics of a drummer's performance. All these terms are verbalizations of visual, aural, and physical sensations one



PHOTO: ROSAMOND NORBURY

Vancouver-based Vince Ditrich currently plays with Spirit of The West. The list of names he has worked with includes Paul Hyde, Sue Medley, Mac Moore and a host of others. He was recently presented with the CARAS award for Outstanding Percussionist of 1991.

receives when hearing music. To me, each of these terms has a subtly different meaning and implication. It's the connotations that get us confused. I can't be sure that the musician standing next to me assigns the same qualities to a given adjective. What we can be sure of, however, is that "time" is the parameter which rules over all of these minutely different concepts. It is the very basis from where we begin our work.

When I asked some of my buddies what they considered the most important facet of drumming, most of them started their list with something like "a good sense of time". Others called it "feel" or "groove", or "tempo consciousness". A few said entirely different things like "arrangement awareness" or "versatility"; but when I asked if good time was among their concerns, the consensus was that they *assumed* good time-keeping was a given. Without this quality the drummer wouldn't be on the gig in the first place. It's this sort of unanimity of opinion that really underscores the importance of time-keeping.

We can't achieve a "groove", or give a song a good "feel" if we are unable to supply constant, unfaltering time. There are many musicians who think metronomic time is clinical, unexciting, and unemotional, and in some ways I agree. There is something very natural and pleasing about tempo variations used for effect. My complaint is that far too often, an inability to keep even meter is given justification by arty arguments on "organic tempo". My rule of thumb is, "If it wasn't done on purpose, it is a mistake." This is not to say that mistakes can't sound interesting, spontaneous, and creative. Move that tempo around, experiment with it, see how it affects phrasing, dynamics, and presentation; but always, always be aware of where the metronome would have you be.

I urge all musicians, not just drummers, to purchase a metronome and polish their time-keeping abilities. A group who can think as one, interpreting time in the same way, sounds so effective and "tight" (for lack of a better word) that the end product of their like-mindedness is undeniably superior.

The concerns and musical responsibilities of a drummer are manifold, and I don't expect, in my lifetime, to suddenly wake up one day and exclaim "Hooray! I've learned everything there is to know about drumming!". I don't expect anyone else to, either. But I can say with some confidence that it is not likely you will become a successful drummer if you cannot keep time. This is akin to finding a math teacher who can't count. It's so basic and obvious that at times it is overlooked.

If we all have a common base from which to make reference, then there can be no argument or confusion as to what someone "seems to mean". The wheeler-dealer entrepreneurs of 19th Century America said it well when they described a good partner as someone who "speaks the same language". Perhaps we soon-to-be 21st Century musicians can take a page out of their book. ■

THE WARM-UP

Few practice techniques will do more to develop and maintain your embouchure than a consistent warm-up. As we all know only too well, the day to day variations in the embouchure response are considerable. Just when we feel we've 'got it', or have made a breakthrough, we backslide and feel terrible for a while. This is somewhat unavoidable, and follows the two-steps-forwards, one-step-backwards curve of learning. We can help to reduce this variation, and bring our chops into line on a bad day, by conditioning ourselves to start the playing day the same way every day. A regular warm-up can also help you on the days you just don't feel like practising. Like the runner who doesn't feel like running today, but slips into his familiar pre-run stretching routine, playing a familiar warm-up will tend to pull your mind (and body) into a desirable practice 'headspace'.

Basically, the goal of the warm-up is to re-acquaint the chops with the mouthpiece. In addition, we are trying to instill that 'good-day' feeling. The mouthpiece warm-up I have used for years, and teach to all my students, was mainly designed by the great N.Y. trumpet player Jimmy Maxwell. I have come to feel that all players can benefit from a mouthpiece warm-up for the following reasons:

- 1) It allows you to concentrate on warming up the chops without some of the variables that come with playing the horn, such as backpressure, room acoustics, different instruments etc.
- 2) The mouthpiece allows you to push lots of air through the chops early in the warm-up, without causing the swelling that can occur by warming up too loud or too high on the trumpet.
- 3) Developing a regular mouthpiece warm-up will allow you to warm up much more efficiently on those occasions when it is not possible to use the horn. (i.e. In

the car on the way to an 8:00 A.M. jingle).

- 4) The embouchure formation on the mouthpiece is almost always correct, and can be referred to when working on the horn.

The full warm-up consists of three parts, each of which is learned and practised in stages so as to develop your 'mouthpiece chops'. I will outline the first two parts here.

Part I starts on a third-space 'C', played on the mouthpiece only, followed by a one-octave descending arpeggio (C.G.E.C). Next you move down a half-step to a 'B' arpeggio, then B-flat, A, etc.... This continues down one octave until you reach pedal-C.

Part II starts where you left off on the pedal-C, and starts ascending arpeggios, one-octave at first, eventually moving to two octaves. At the end of each arpeggio, remove the mouthpiece, reset it, and re-attack the top note. Continue this by 1/2 steps as high into the range as possible.

The following points should be kept in mind during this routine:

- 1) This warm-up is done on the mouthpiece only. A buzzing adaptor (i.e. 'burp'), will

make this more enjoyable and effective.

- 2) This warm-up is for feel, not sound. Pay close attention to the embouchure sensations.

- 3) All notes are 'hoo' attack (no tongue).

- 4) Use the horn, a keyboard, or a tuner for starting pitches so that you do not waver from the 1/2 step increments.

- 5) As you ascend into the upper range, do not fear to push lots of air through the mouthpiece. Your chops will not swell as they will if attempting to play too high, too early on the trumpet. The higher you go, however, the longer the rest periods between arpeggios must be. Pay attention to the return of 'fresh' sensations at the chops. (Don't turn on the TV!)

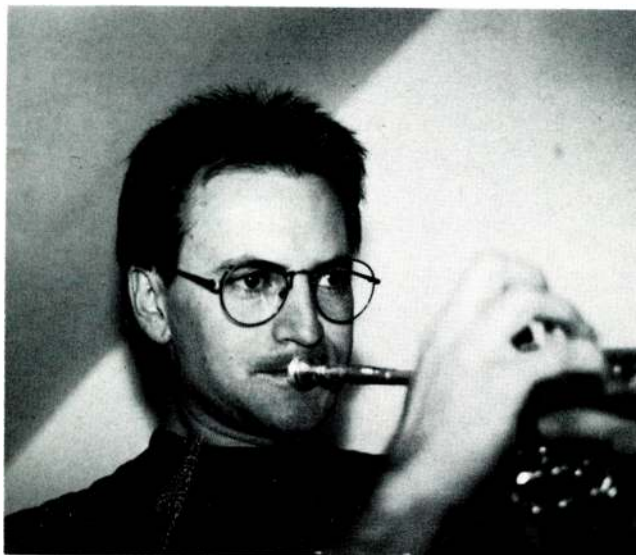
- 6) Observe posture rules rigorously. Stand in front of a mirror.

- 7) This is to be the first thing you play on 95% of your playing days.

After performing the mouthpiece warm-up, you will find that you will still need to warm up on the horn. This is to be expected. It will not, however, take as long as starting

from scratch. The rewards reaped from this extra effort, meanwhile, will be many, including: proper embouchure formation, improved response at all dynamic levels, more accurate, consistent high range, and increased pitch-awareness. I firmly believe that developing a consistent mouthpiece warm-up is one of the best possible things a brass player can do for his/her total playing. For more information and the complete routine look for the book: *The First Trumpeter*, by Jimmy Maxwell.

'Til next time! ■



Chase Sanborn is a freelance trumpet player and teacher in Toronto. He has toured with Ray Charles as jazz soloist, and plays lead trumpet on many shows such as CATS.

MAKING THE MOST OF YOUR PRACTICE TIME

In my last article I talked about how to motivate yourself to get into the practice room. Now that you are there, how can you use your practice time most effectively? The more organized and disciplined you are, the more you will accomplish. Set aside at least one hour a day and keep track of what you are working on in a diary. This will remind you of the work you have done and will give you a place to start the next day.

I have divided one hour of practising into five sections. It is important to work on all of these areas, varying the time spent on each section depending on your needs.

Long Tones - 10 min.

Scales - 10 min.

Technique/Tonguing - 10 min.

New Idea/Pattern - 10 min.

Play Along/Ear Training - 20 min.

Long Tones

- All of these long tone exercises should start and end with air
- No tongue
- Think about maintaining an even tone from register to register, ie: octaves
- Breathe from your diaphragm
- Play all exercises as high and as low as you can



B
This next exercise is great for working into the altissimo register because it forces your mouth to relax while the scale is descending. It should be played slowly. ♩ = 72
(This is an adaptation of an exercise that Vern Dorge showed me.)



C
Pick a melody or partial melody that you like. Play it slowly and deliberately with a great sound, in all keys.
Part of "Somewhere Over The Rainbow"



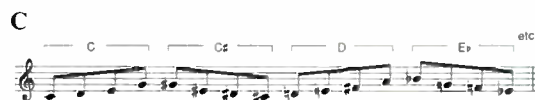
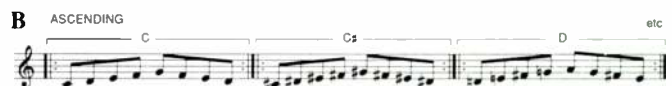
Scales

The next three practice ideas are written for major scales. They can and should be practised over harmonic and melodic minor as well as altered and diminished scales, once you feel comfortable in all the major keys. I can't emphasize enough the



Colleen Allen plays saxophone for the Rik Emmett Band, Gregory Hoskins and the Stick People, and Lorraine Segato, among others.

importance of starting these exercises slowly. Remember that you are programming information into a 'computer' and once the information is assembled correctly, it is nothing to double or triple the tempo.



Technique/Tonguing

I like to separate long tones and scales from tonguing because they are two different subjects and they require different exercises to give them the attention they need. Here is a simple tonguing exercise that should be practised with a metronome, over the full range of the horn.



Here is a list of a couple of exercise books that I have found useful for sightreading, rhythm and scale work.

- 1) *Enseignement du Saxophone* (Series) by Marcel Mule
Dixhuit Exercices ou Etudes, Etudes Variees

- 2) *Grand Collection of Scales, Arpeggio Exercises and Studies in Interpretation for Saxophone* by L. Mayeur
 3) *Modern Reading Text in 4/4* by Louis Bellson

New Idea/Pattern

In this section I like to use an idea that I've made up or borrowed from an existing piece. Let's look at the II V pattern from "Groovin' High"... Remove it from the song and make a pattern exercise out of it.



The purposes of this exercise are:

- 1) To encourage you to play in all keys (to get familiar with transposition);
- 2) To get your fingers and mind working through some difficult passages, over the full range of the horn.

Hopefully these ideas will make their way into your soloing, however, this exercise is not about learning and regurgitating patterns while you are improvising.

Play Along/Ear Training

Saxophones and single line instruments in general have their own unique sets of problems in terms of improvising. Because you can only play one note at a time, it is difficult to really hear and comprehend the chord changes that are happening beneath

you, therefore it is crucial that you teach your ears to hear what is going on from the bottom up.

A

You can start by being a bass player. How well do you know the changes to that standard or blues song you are working on? Play through the changes as a bass player would, starting with chord and guide tones, being sure to sustain tempo and form as if you were playing with a drummer.

B

Sing the melody then play the head you are working on. Try singing the II V pattern from "Groovin' High" (listed in 'Pattern' section).

C

We've all heard the benefits of transcribing solos. Here are a couple of suggestions:

- 1) Plas Johnson: "Parking Lot Blues" (from: *Nothin' But The Blues*) (from Pink Panther fame)
- 2) Art Pepper: "You'd Be So Nice To Come Home To" (from: *Art Pepper Meets the Rhythm Section*)
- 3) Michael Brecker: "Self Portrait" (from: *Modern Times*)

All of the above exercises have been drawn from my past years of practice and study. Take one idea from each section and orchestrate your own practice routine, alternating ideas every few days or weeks, just to keep things interesting. I hope you find them as beneficial as I have. ■

Complete programs in performance.
Arranging and composition.
Music education.

Ten full time faculty available to students.

Residential quality of the university ideal for interaction with faculty and other students.

Jazz at St.F.X.

Ensembles
 Combos
 Jazz Bands
 Brass Ensemble
 Guitar Ensemble
 University Singers
 Trombone Ensemble
 Vocal Jazz Ensemble
 Percussion Ensemble

Degrees
 B.A. Music (Jazz)
 B.A. Music (classical)
 Diploma in Jazz Studies
 Bachelor of Music (Jazz Studies)
 Graduate Diploma in Jazz Pedagogy

For more information contact:
 Chair, Music Department
 Box 108, St. F.X. University
 Antigonish, N.S. Canada B2G 1C0

A CLASS OF YOUR OWN

THE ULTIMATE "HANDS-ON" LEARNING ENVIRONMENT IS YOU, ONE ON ONE WITH THE EQUIPMENT.



RECORD PRODUCTION

RECORDING ARTS

MUSIC BUSINESS



PERFORMANCE

AUDIO



COMPUTER GRAPHICS

ICA Programs feature more equipment access and instructional hours. Up to 50% more than other schools. As a result our grads are in demand.

- POST GRADUATE STUDIO ACCESS
- PERSONAL WORKSTATIONS
- PLACEMENT ASSISTANCE
- STUDENT FINANCING
- ADVANCED DIGITAL TRAINING

YOU BEGIN WORK IN A PROFESSIONAL STUDIO . . . IMMEDIATELY

(604) 430-4092

INSTITUTE of COMMUNICATION ARTS
 REGISTERED TRADE SCHOOL - MINISTRY OF ADVANCED EDUCATION SINCE 1979
 5787 Marine Drive, Burnaby B.C. V5J 3H1

RANDY CASTILLO

ROAD MANIAC

To drum for Metal
Madman Ozzy Osbourne
takes unique talents and
a deep love for the
touring life. Virtuoso
drummer Randy Castillo
puts it this way, "It's
what I live for...I'm a
road maniac and I love
performing live!"

It takes Tama drums
and hardware to meet
the needs of an artist
who tours and plays as
hard as Randy does.

It's no wonder
Tama is recognized
world wide as the Heavy
Metal drum.

- ROCKSTAR DX**
- 8 ply select wood shells
with brasswood inner ply
with omnisphere tom mounting system
 - Real hi-tension lugs
 - Stilt cymbal stand
 - Lever glide hi-hat
 - 5 YR shell guarantee and
1 yr on all hardware
 - PRO Specs AT A
REASONABLE price

Randy's Setup

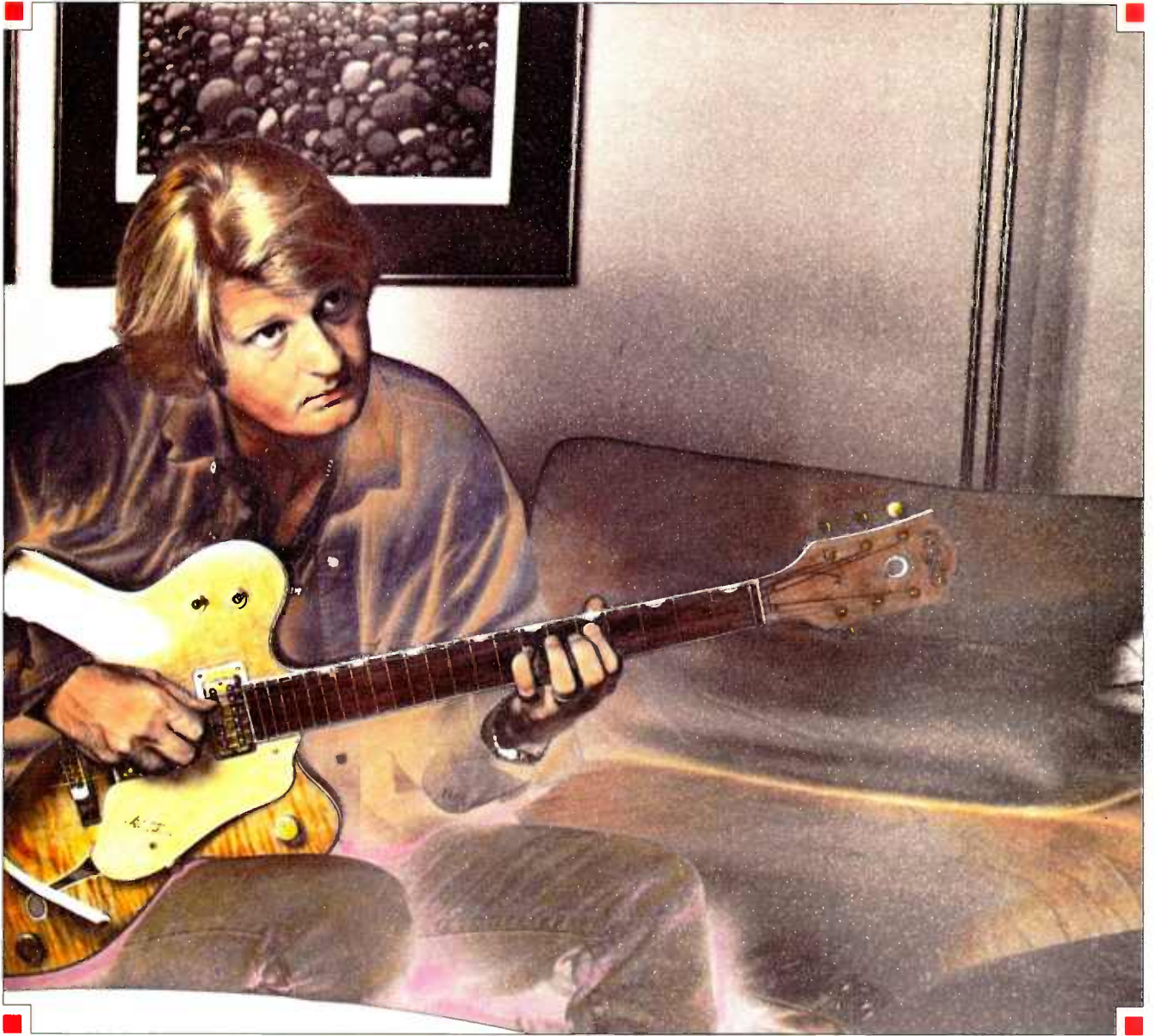


TAMA

For more information on Tama Drums and Hardware
send \$4.00 to: Efkay Musical Instruments
2165 46th Ave.,
Lachine, Pq,
H8T 2P1

C O C H R A N E

TOM



HIS VICTORY DAY

IN A

MAD MAD WORLD

BY RICHARD CHYCKI

PHOTO BY WOLF MOEHRLE

CANADIAN MUSICIAN

World Radio History

For some, the idea of success conjures up images of flash and excess. Tom Cochrane, Canada's veritable down home boy, seems to have avoided all that in the light of his quadruple platinum plus *Mad Mad World* album. Originally from Lynn Lake, Manitoba, Tom enjoys the family life with his wife, kids, and new family dog in a cozy Oakville, Ontario outer suburbia home, a "Tom's Cabin" sign casually hanging from a post on the front lawn. The cataclysmic music scene sure feels like it's a million miles away here. His home studio is snugly tucked from view; the only real giveaway is a few Junos modestly displayed on the mantle of his fireplace.

Mad Mad World is Cochrane's eighth release on Capitol Records, this time sans bandmates Red Rider. Long time writing partner/guitarist Ken Greer took flight to pursue a solo career. That action ended a successful twelve year team that had gifted Red Rider with platinum and multi-platinum sales on previous releases like *Victory Day*, *Neruda*, and the *Boy* album. Indeed, the anti-racism tune "Lunatic Fringe" from the *As Far As Siam* album remains one of the most requested songs in Canadian and American AOR history.

With his 'crutches' gone, Cochrane learned to walk on his own. "I took a year to upgrade my knowledge of equipment and engineering," Cochrane reflected. "Because I was suddenly working on my own, it became a real necessity to experiment and learn about the entire recording environment from a hands-on perspective. That involved taking the whole process down a few notches, back to a home studio situation."

Mad Mad World spawned in Cochrane's home studio, most of it after a fact finding trip throughout Mozambique and Ethiopia for the World Vision famine relief group he supports. After close contact with devastating poverty, abhorrent living conditions, censorship, and a few bullets to dodge with friend Terry David Mulligan, Cochrane returned with modified philosophies and changes in the way he analyzed day to day living. Strangely enough, the intensely upbeat R&B hit "Life is a Highway" is derivative of his African journey, approaching it from a positive 'deal with life's hardships the best you can' attitude.

Because of the tremendous heritage in Memphis and the direction that the material for the album was taking, Tom very much wanted to record there, to have that Memphis influence and flavour. Cochrane recalls his selection of Memphis producer Joe Hardy: "I wanted basically two things from a producer. First, I wanted somebody that was particularly conscientious about getting quality guitar sounds. Without Kenny, my long time cohort in crime, it was my own responsibility to maintain a strong edge on guitar. Hardy is well versed in guitar sound. That was obvious through his past work with ZZ Top, Steve Earle, and Colin James.

"Second, the producer had to be performance oriented. It's very much a personal assessment of chemistry to judge if a certain producer would be conducive to capturing the performance you ultimately want on a record. At the same time, he has to remain the objective party when the going gets rough. I'm a real believer in good chemistry. I met up with Joe for dinner to discuss the album and immediately I could feel that it was there. We have a lot in common plus he has a magnificent sense of humour. If things got too heavy during the recording of the album, Joe would put an Elvis record on backwards and keep turning it up as the argument got louder, or he'd put on his Graceland beanie. These sound like small, silly things but it all keeps the tension level down and everyone works together better in the end, which is exactly what you're trying to do.

"I had demoed the songs to death. It takes a good outside ear to recognize when to leave well enough alone, rather than changing it just for the sake of changing it. There were occasions, especially in 'Life is a Highway', where Joe would listen to the demo and feel that everything was in its proper place. He would find ways to clean things up a little. But Joe

Hardy's real mastery is mixing. He would come up with radical changes in songs, like the outro breakdown section in 'Life is a Highway'. It's an almost boppy, rappish section that was really unexpected for me. He gave the album a distinctive Memphis sound. Listening back, there are a few things that I would have liked to have worked on, from a purely sonic point of view. But I think it's that way with any record, no matter how much time is put into it. We approached the album from a very dry vocal point of view and it's rather dark sounding, considering it's all digital. As a matter of fact, when Bob Rock heard the record, he thought we had recorded this record analog. There aren't many producers more qualified than Bob Rock to make that judgement."

Mad Mad World is a substantial departure from Cochrane's past habitual album techniques. A strong emphasis on preproduction outside of the time-dependent studio realm and capturing the quality of the performance were the paramount issues. Cochrane himself reiterates that it's the least expensive yet most successful release of his career to date. All this centres around Cochrane's home studio, where about half of "Life is a Highway", and a quarter of the remainder of the album, was recorded. Using the 12 track digital Akai ADAM system, it was possible to "demo" the songs to the limit and then later fly the tracks over to the studio 32 track Mitsubishi deck with no degradation in quality. To accommodate the influx of musicians, they rented a house in Georgetown, Ontario and converted it into a makeshift home studio facility. Another Akai digital 12 track was added, making a full 24 track all digital system available anytime. Citing the mercurial aspects of performing, Cochrane feels that he was fortunate to capture some of his best vocal performances under these working conditions. There was no crowd of people waiting for the ultimate take nor was the clock ticking in a sterile studio environment.

"Triumph pioneered this idea years ago with the *Metalworks*", Tom said, explaining the out of commercial studio concept. "They had their own studio to work out their albums before hand and eventually started using the material for the record. Of course, that was way before everyone found out about it and helped to turn it into a successful commercial operation. At home, whenever I would get the urge to sing a track, I would set myself up in front of the console and sing there. I'll sometimes not use headphones, to avoid pitch problems, and phase reverse the monitors to cancel out leakage. It's a very intimate, inspiring atmosphere that gives an artist a sense of confidence and security when it's really needed. Let's face it. Music is not a precise art. To plan that you will be at your vocal peak at 9 o'clock on this day is not the best way to go, in my opinion. When I think of all the money Red Rider spent through the years, we could have bought a full size commercial studio."

Cochrane's home studio is based on the Akai ADAM deck and a Studiomaster board. Cochrane attributes much of the sound quality of the tracks transferred from his studio to the inherent characteristics of the ADAM digital converters, claiming them to be more open sounding in the top and breathing in the bottom end. He has supplemented his studio with Summit preamps, dbx 160Xs, Shure SM7 and Neumann U87 microphones, a Roland R8M drum module, a Mac with Performer version 3.4 sequencing software, and an Emulator. Often Tom will find himself sampling small bits of repetitive rhythmic guitar sections and flying them into a song to develop guitar tracks, using the Emulator. Digidesign's Sound Tools is a likely future addition for direct to disk recording plus sequencing.

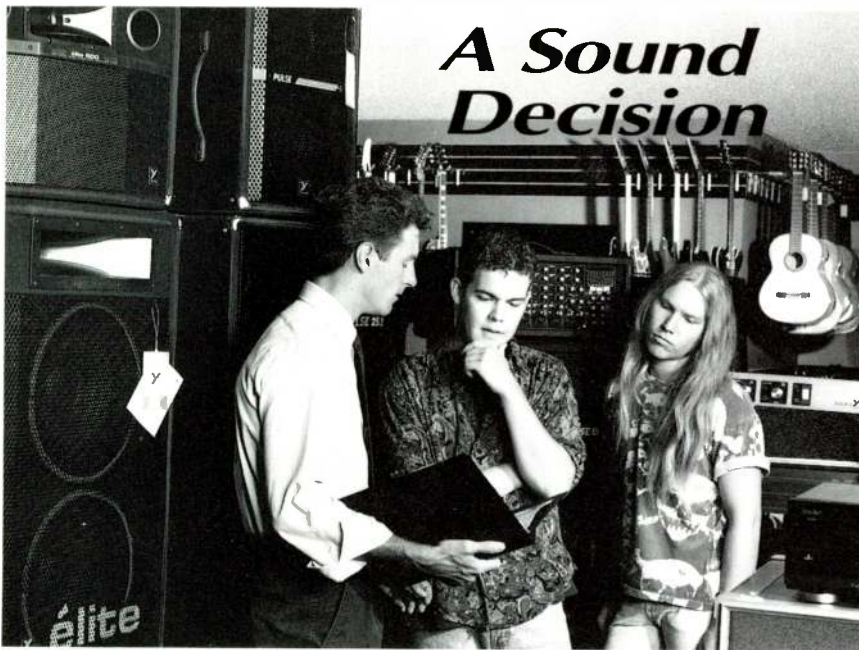
Many of the guitar sounds for *Mad Mad World* are attributed to Cochrane's Korg A3 digital processor with the optional New York sound card. Amplification included a 1962 Fender Concert through Marshall cabinets, a 1954 Fender Deluxe, and his Seymour Duncan Convertible head through Marshall cabinets. Tom's Paul Reed Smith, *continued...*

SKB ATA Rack Mounts at an Affordable Price



Meets ATA class 300, Cat.1 Spec. available in 2U-12U sizes and is half the weight of conventional wooden racks. Call your local dealer for a demo or write to:

B&J Music, 469 King St. W., Toronto, ON M5V 1K4



A Sound Decision

Choosing your PA equipment is an important decision. Purchasing it is a major investment. How it sounds could make or break you. You need the biggest, cleanest sound you can afford, but not too big since you don't have a semi to haul it around. The kind of PA that will grow with you when your hard work begins to pay off.

Enter YORKVILLE. We've got exactly what you're looking for. Solid, dependable, top quality sound reinforcement products with an iron-clad 2 year transferable "EVEN IF YOU BREAK IT" warranty.



Take the YORKVILLE MICROMIX MP-8. It has two internal 150 watt power amps so you can drive both mains and monitors cleanly from a single, compact, 8-channel mixer. YORKVILLE'S PULSE speaker systems feature wedge-shaped cabinets with advanced cross-over designs, current-to-light conversion driver protection, fluid-cooled compression drivers and M-roll surround woofers.

It's your decision. Let your YORKVILLE dealer make it a little easier.



IN U.S.A. Yorkville Sound Inc.,
4600 Witmer Industrial Estate, Unit #1,
Niagara Falls, New York 14305

IN CANADA
Yorkville Sound Ltd., 80 Midwest Road,
Scarborough, Ontario M1P 4R2

TOM COCHRANE

which he describes as "a great functional guitar", simulated many of the compressed Gretsch tones that dominated the *Victory Day* album.

Behind the scenes, much has also changed for Tom Cochrane, with respect to record companies south of the border and management. Cochrane's tenure with BMG U.S. had come to a peaceful end. Although Cochrane was signed to Capitol U.S. a number of years ago with little success, their support staff for the most part had since been replaced. With a substantial company upswing in plain view, Tom decided to sign once again to Capitol U.S. in the hope of a vigorous push state side.

Tom's old friend Frank Davies from TMP had heard the demos of the *Mad Mad World* album and was impressed. Offering to help out, he sent a tape to Danny Goldberg of Gold Mountain Entertainment. Danny Goldberg manages Alannah Myles, Blue Rodeo, and Bonnie Raitt. Cochrane had the opportunity to meet with him on completion of the album.

"My first impression of Danny was that he was a conscientious, artist oriented manager which is pretty refreshing in this age", Tom recalled. "It's an unfortunate reality that to gain any success in the U.S., an artist's representation should have constant personal access to the network down there. It's strictly a physical, geographical inconvenience. Danny, of course, has that access; that was apparent with the whole Alannah success. His methods line up with my own politics and views plus he's involved in several different philanthropic operations. Most important, a manager of his magnitude doesn't slough off Canada as many others do, but instead fully recognizes it as a viable test market for the rest of the world. Because I grew up here, Canada is a large part of what I'm made of as a writer. I've built up a tremendous camaraderie with my fans over the years; the support I have received is unbelievable. So to pick up and move, or brush them off, would feel like I'm deserting my fans. There's no way I would let that happen."

As this story is going to print, Tom Cochrane is preparing to perform throughout the USA. With a hot line up in guitarist Syl Simone, bassist Spider Sinnaeve, guitar/vocalist Peter Fredette, drummer Matt Frenette, and keyboardist Eric Webster, Cochrane continues to build momentum and reach out to all the success that 20 years on the road has finally opened up to him. ■

INTRODUCING A NEW GENERATION

MXa SERIES



Our engineers took the very best features from our successful MX Series and improved them to create the new MXa Series Power Amplifiers from QSC. The results are dramatic. . .

More Power. Output power has increased as much as 20% on some models.

More Models. A model was added to make it easier to meet your exact power needs.

Additional Features. We added indicators, automatic fan speed control, and an input slot that accepts additional connectors, active and passive input accessories.

Increased Performance. Everything we did was aimed at one goal. . . delivering a higher level of audio performance.

Greater Reliability. The MXa Series has been subjected to the most rigorous development testing yet.

Lower Weight. As new technology was being added, we were able to remove some things – like weight.

With all of the improvements and engineering advances introduced with this new generation, you might assume that the price would zoom. Wrong.

The MXa Series from QSC. All new, except the price.

QSC[®]
A U D I O

FOR MORE INFORMATION CONTACT: SF Marketing, 6161 Cypriot, St. Laurent, Quebec, Canada

World Radio History



LOREENA MCKENNITT

HOME ♦ MADE ♦ GOLD

Like alchemists of old, Manitoba-born Loreena McKennitt has learned how to turn basic elements into gold. In this case, McKennitt has fused diverse musical influences from traditional Celtic to classical and jazz to produce *The Visit*, her first recording with major label support. After two months *The Visit* went gold in Canada, and is quickly approaching platinum (100,000 sales) status.

BY CHRIS GUDGEON

PAYING A VISIT TO HER MUSIC ROOTS PAYS OFF

Now Warner U.S. has picked up *The Visit* and is set to release it, as are affiliated labels throughout Europe, Japan, Australia and New Zealand.

But it's hardly been an overnight success. *The Visit* is McKennitt's fourth release, and she's had to cover the cost of production for each recording. There's a long journey behind *The Visit*; as a matter of fact, things have only begun.

BACK TO BASICS

Growing up in Morden, Manitoba, McKennitt originally dreamed of becoming a veterinarian. But she always had a love of music, and studied classical piano and voice. But it was in the Winnipeg folk clubs of the late 1970s that McKennitt first developed her interest in traditional music.

"When I was in Winnipeg I belonged to a folk club and a lot of the members were from the British Isles. This is when I first became exposed to Celtic music. One of the recordings I listened to at that time was *The Celtic Harp Renaissance* by Alan Stivel. I was very much smitten by the whole Celtic sound, particularly this recording. This was about 1978."

Although McKennitt fell for the sound of the Celtic harp in the Seventies, it wasn't until 1984 that she was able to acquire one herself.

"It was quite by chance. I was in London, England, ill in the hospital. Some friends of mine who came to visit had seen a harp in the music store right across from the hospital. So the day I got out of the hospital I went and purchased this harp. That's the one I record and play with still."

For McKennitt, Celtic music provided a bridge out of the rigid world of classical music.

"I found that the classical world instilled in me a great sense of technique, and a great appreciation of dynamics and colour, which is part of the classical technique. I think I've drawn more on those dimensions of classical music, but that's as far as I felt comfortable with it. I find the whole classical world psychologically too much like the military. I'm too busy marching to my own drummer, so I just left the classical world behind and tried to explore other kinds of music."

In the meantime, McKennitt moved to Stratford, Ontario, where she worked as a composer, actor and singer in the Shakespearean Festival. She still maintains her office and production company, Quinlan Road Productions, in Stratford. As she grew as a composer and performer, McKennitt felt the urge to record, but she had no idea how to begin.

"At the start, I didn't even know how to go around to record companies. I felt it would be quite a daunting task, particularly without a recording, and I didn't feel that what I was doing at the time reflected my own creative ideas. I was playing in lounges and doing some folk clubs, but I wasn't doing any concerts. I felt it was hard for me to express to any record company what it was that I wanted to do. So I decided that I'd better see for myself what I wanted to do before I started banging on doors."

She took matters into her own hands. With a loan from her family, and some practical advice from Diane Rappaport's book *How To Make Your Own Recording*, McKennitt went into the studio. The result was *Elemental*, which has since sold 30,000 copies through independent distribution. Two more independent releases followed, with similar remarkable, and marketable, response. It wasn't long before record companies came calling, but McKennitt took her time selecting the kind

of deal that best suited her needs.

"What I now have with Warner Music Canada is what's called a licensing deal. Under the structure of that kind of deal you deliver a finished master and artwork, then the record company puts its marketing and distribution machinery to work. I feel it's a healthy relationship. Since I produced three of my own recordings prior to this deal, Warner was well acquainted with my track record. For my part it was good because it allowed me the freedom to do what I do best and what I like to do. There's also a price to pay, obviously. I have to cover the costs of the recording. But, at the same time, it's like that saying, 'Who pays the piper calls the tune'. I was able to do the kind of recording I was wanting to do."

TOOLS OF THE TRADE

McKennitt is best known as a harpist and singer, although she also plays piano, synthesizers, a bit of the tin whistle and even the bodhran, a Celtic drum. First and foremost, though, her heart belongs to her harp. Despite her fondness for Celtic music, and despite what many people think, McKennitt does not play a Celtic harp.

"It's called a Troubadore Harp. It stands about five feet high; it's much larger than a Celtic harp. The Troubadore is a student instrument for aspiring classical harpists. I use it as a folk instrument because it has a wider range than a little harp and it doesn't interfere with my voice."

McKennitt says tuning the harp is awkward, but fairly straightforward. "It's tuned like the white notes on a piano, in a continuous scale. Various harps have different sharpening and flattening procedures. The full classical harp has pedals; the smaller harps have levers. This one has levers, but they really don't work that well. So I manually tune from key to key. I only work within a range of three keys: G, D and A. Sometimes I'll go into C. It just becomes such a daunting procedure to be tuning all the time. A Celtic harp is smaller, and, although tuned in the same way, it's traditionally tuned in B flat."

Miking the harp for concerts does not present any special problems. McKennitt uses a Radio Shack PCM. She takes the plate off the PCM and mounts the microphone right onto the sounding board of the harp.

TWO HATS

Throughout her recording career McKennitt has played a dual role: performer and producer. She says it's been a good exercise, forcing her to find a balance between the creative expression and more practical demands.

"I have no problems cutting things. There are probably two or three pieces we began in the studio that I didn't think were shaping up or coming together. In other cases, we took four attempts at getting bed tracks before we actually got what we wanted. So fortunately, when I am the producer and I'm the one paying the bills, I can allow things to go longer and not be in the horrible situation of negotiating with someone else."

Her recording philosophy is simple: start with a solid foundation.

"I usually try to lay down two or three instruments at the same time to make that bed track as strong and cohesive as possible. But it very much depends on the nature of the piece if that approach is appropriate or not. Sometimes I'll put a keyboard track down with the bass even though I never

LOREENA MCKENNITT

intend to keep that track. I'll put things down so there's a certain kind of feel for the rest of the players to come in and work with."

McKennitt says that to make things run smoother for both producer and performer in the studio, she takes the time to properly prepare.

"A year ago, for example, I spent a week in an artist's retreat in Ireland. There

I mapped out the rough territory I wanted to be involved in for *The Visit*. With each piece, early on anyways, I try to have a good idea of what I'm looking for. This helps later on, when I get into the thick of the forest. It helps me to have a visual image of every song. I refer back to that visual image and I ask myself, 'Does what I'm doing in the studio fit with the visual image?'. If it doesn't, then I have to go back and start over."

THE VISITOR FINDS HER PLACE

McKennitt acknowledges that a lot of people have a hard time putting a label on the kind of recordings she makes. It's

not exactly folk; it's not exactly traditional; it's not classical or jazz. Where does it fit?

"First of all, I'm a very non-club kind of person. I don't belong to a political party, although I'm highly political. I don't belong to a particular religious group, although I would say I'm deeply spiritual. In the same sense with music, I don't feel comfortable being confined by the parameters of a musical genre. Having said that, there are realities of business. In retail, when you go into the store they have to know what bin you go into. Particularly when you are just starting out, and a lot of people are unfamiliar with your work, it's important to provide them with a point of reference."

Although her music is usually classified under the Adult Contemporary label, Loreena McKennitt tapes keep turning up in the New Age section of record stores. It's a label she resists.

"It's important that you don't get classified in a section that, psychologically, can turn people off. That's what I feel like with the New Age label. Of any genre, I think that New Age has a stigma attached to it. It has not been totally negative, it's just that New Age music is seen as more ambient music. It serves more atmospheric purposes, as opposed to a piece of music where you focus on the lyrics or the arrangement. There are a lot of New Age people who enjoy my work, just as there are a lot of classical fans and jazz fans who listen to my work."

Regardless of the section you find it in, McKennitt's *The Visit* is not your run-of-the-mill pop recording, a fact that makes her gold-plus sales even more remarkable. It's a concept album in the best sense of the word: the full realization, musically and lyrically, of an artist's creative vision. As McKennitt explains, there were three inspirations for *The Visit*.

"The first one came as the result of a conversation I had with somebody. We were just trying to analyze what constituted the creative impulse. The only way I could explain it was that it was sort of like a visit. The second inspiration was that it was a visit to those earlier Celtic tribes that emanated from middle and eastern Europe; their instruments and their music have profound influences on this recording. And thirdly, through the course of reading about and working through a lot of material on other cultures, I found a persistent theme of reincarnation. This earth stay is perhaps only one of many visits."

And with the success of the latest album, as much can be said about McKennitt's recording career: this is undoubtedly only one of many visits.

GHS PROGRESSIVES™
The Expressive Strings!

Photo by Marko Shark

"Harmonic brilliance, consistent tone combined with rapid-fire playability - that's why I play GHS PROgressives™."

Adrian Davison
Hear Adrian on his latest release, "Mens Rea".

Heralded as the world's fastest and most innovative bass player, Adrian relies on GHS PROgressives™ as he pushes his bass - millenniums past its boundaries.

GHS PROgressives™ Round-wound Bass Strings feature a revolutionary design for evenly-matched brilliance from the high 'G' to the low 'B'. Consistent brilliance with a velvety touch - the ultimate combination for musical expressiveness!

ghs strings
The String Specialists

Mfg. by GHS Corp., 2813 Wilber Ave., Battle Creek, MI 49015
Exclusive Canadian Distributor: Coast Music, 378 Isabay, St. Laurent, PQ, H4T 1W1 (514) 738-3000

Two ways to get a killer drum sound



Way 1

World Class Studio Sampling, Drum and Rhythm Sessions

Professional studio time \$210/hr.....	\$56,000
A great engineer and producer.....	\$28,000
Rental of hundreds of superb drums and percussion instruments.....	\$21,000
Rental of exotic audiophile mics.....	\$7,000
Rental of professional studio reverbs, use of live ambience and chambers.....	\$14,000
16 Bit Stereo storage and playback hardware and sound manipulation software.....	\$21,000
MIDI rhythm programming hardware /software.....	\$ 700
A great drummer to play rhythms and fills with dynamics and feeling.....	\$14,000
Inspiration, creativity and years of sampling and studio experience.....	Priceless
Unlimited stacking of sounds.....	Very difficult
Easy and unlimited writing of your own rhythms and songs.....	N/A
Write songs on the fly with a footswitch.....	N/A
Up to 120 Sounds available through MIDI.....	N/A
TOTALS	\$150,000 plus

Way 2

ALESIS SR-16 DRUM MACHINE

16 Bit Stereo, with Dynamic Articulation, 233 Sounds, Stereo Samples and Preset Patterns

Included
Incl.

Incl.
Incl.

Incl.

Incl.
Incl.

Incl.

Incl.
Incl.

Incl.
Incl.
Incl.

\$559 Suggested Retail

Choose one.

See your Alesis dealer after you've made your choice.



For more information call 1-800-343-0300

CANADA: 14509 30th Avenue • White Rock, B.C. V4A9K6

USA: Alesis Corporation • 3630 Holdrege Avenue • Los Angeles, CA 90016

World Radio History

FORTUNE'S FAV



Okay. So here's the story. A bunch of guys from Scarborough, Ontario go down to New York City. They're in this band, see, called Barenaked Ladies, or something, and they've been getting some local airplay with a goofy little song about Yoko Ono. But they're not rock stars; definitely not. They're just a bunch of hosers. Like you or me.

"We're just hanging out in this club when across the room we notice Sean Lennon *just standing there!*" says singer-guitarist Ed Robertson. "I just walked up to him and said 'Hi Sean. I'm Ed, from Canada.' He looked at me and went, 'Hello, Ed.' Then he saw that I was wearing a Barenaked Ladies shirt and he said, 'Oh! That's you guys! You're the Barenaked Ladies! You play that Yoko Ono song. I

love that song!' The next night he came down to hear us play at the New Music Seminar."

A stroke of luck? Fate? The ghost of Elvis intervening? Call it what you will, the Barenaked Ladies have a habit of making the most of their opportunities. They've had a Top Twenty hit, their cassette's gone gold, MUCH MUSIC plays the bejeezus out of their videos, they've won major music awards (including Best Band at the YTV 1990 Youth Achievement Awards), and they have even been at the centre of a media scandal of sorts—all without the benefit of a record deal. To borrow a phrase from the band: *this is retarded!*

Who Was That Barenaked Lady I Saw You With?

The Barenaked Ladies are actually five fully clothed (most of the time) guys from Scarborough, Ontario, a teeming metropolis just outside of Toronto. Robertson is joined by lead singer Steven Page, bassist Jim Creeggan, Andy Creeggan on congas and keyboards, and drummer Tyler Stewart. The band is the brainchild of Robertson and Page, who came up with the idea three years ago while suffering a Bob Dylan concert.

"We were having such a bad time that we spent the concert daydreaming about the kind of band we would

have," Page says. "We made up this silly name. We'd go on stage wearing hip waders and welding goggles and stuff."

The stuff of daydreams slowly evolved. Starting as a part time duo, Barenaked Ladies are now a party time quintet with serious aspirations. Their sets are acoustic, and they sometimes refer to their style of music as acoustic hip-hop because they "sample" diverse musical styles. According to Page, although the band has built its reputation with humorous songs and unpredictable on-stage antics, they are musicians first.

Ed comes from a background where learning how to play all the songs also means learning how to play your instrument. "My background

BY CHRIS GUDGEON

World Radio History

OURITE FOOLS



was that I really hadn't been in any bands before. The only one I'd been in was one called Scary Movie Breakfast. It was similar in many respects to the early Barenaked Ladies in that it was creative and fun. But it was just two of us, and neither of us were particularly adept musicians. It was just an outlet to write silly songs. But being in Barenaked Ladies, we've had the opportunity to combine the two: goofing around and not taking it seriously, but knowing that we all know how to play our instruments."

Balance, Page says, is the key to Barenaked Ladies. "The thing with the band is that we recruited people rather than musicians, and we were just lucky enough to have them turn out to be really good musicians as well as being people we really like

having in the band."

Robertson agrees that balance is the key. "What we've always wanted, and luckily what we have, is the ability to play a serious song about gender roles, or sexual violence, and then turn around and sing about sandwiches. The roles that we've designed for ourselves is that we are entertainers, and we can run the gamut of emotions and play in that undefined realm. Our image is to be unpredictable."

Real Barenaked Ladies Don't Need Record Deals

"Record deals are for wimps," Robertson declares, with exaggerated

macho. The strain, however, shows through the joke. Although the band now seems near to signing a record deal, considering the success they've already had, it has been a long time coming.

Part of the problem seems to be that record companies don't know how to characterize the band. Are they musical-comedy... or worse... the dreaded novelty act? Page says that misconceptions about the band have slowed label interest.

"If we'd been in a lot of other bands, we probably would have been approached with deals a lot earlier. A lot of record companies wouldn't even come out and see us. They say comedy doesn't sell. But didn't *Great White North* sell quadruple platinum? People get comedy mixed up with

novelty. I think some record companies are afraid that, so far, our success has been based on novelty songs. They're afraid we might have one 'Guitarzan' off this record and then disappear."

Even without major label support, the band perseveres. This March they went into a real studio with a real producer, thanks to a \$100,000.00 grant from the Discovery To Disk Program, sponsored by Toronto's CFNY. It's a big step up. At first, they were selling home-made cassettes off the stage; the band recorded them in Robertson's bedroom on his Yamaha 4-track. One of these cassettes, *Barenaked Lunch* became the prototype for their big time recording career. Robertson says as their popu-

Continued

PHOTO: NEIL PRIME-COOTE

larity grew, they started to get a little embarrassed with their home-made efforts.

"We were going down to Texas to the South by Southwest Music Conference, and we figured we needed a real demo to give to people. So we basically re-recorded *Barenaked Lunch* overnight in a proper studio. We went in overnight and did it all in one mix because that was the cheapest way."

The band started selling the cassette off the stage, and then some stores started carrying it. Things snowballed to the point that now it's in almost every record store across the country.

Toronto's Michael Philip-Wojewoda is producing Barenaked Ladies' newest effort. He has worked with acts like Rheostatics, Doughboys, and Jane Siberry. Page says that it's a different experience, being in the recording big leagues.

"There's a pressure, but that just makes it more

exciting. The thing is, every decision is ours. Now, even if we sign to a full contract with a label, we won't owe anything. We've paid for the whole project ourselves."

In the meantime, the band was asked to contribute a song to *Kick At The Darkness*, Intrepid Record's Bruce Cockburn tribute album. The band's cover of 'Lovers In a Dangerous Time' is getting a lot of airplay, as is the companion video. Indeed, Page concedes that this song marks a crossroad for Barenaked Ladies; it's a beautiful, imaginative rendition, and ultimately pretty *serious*. Are the boys, gulp, growing up?

"Musically, we're trying to be a little less slapstick. We realize that now that we have the option to do video, the video can still be fun and vibrant and silly and the music can be a separate entity."

You Can Fight City Hall

Although the Barenaked Ladies are well known in their home province, they became media *celebrities* after the City of Toronto banned them from playing at the country's biggest New Year's Eve celebrations. The problem? The band's name was deemed offensive to women. Page says that the band has tried to take things in stride.

"We just conceded to the fact that they were being silly and that was it. It was never in us to think that we could get a pile of press out of it. The thing is that when it comes out in press, either you have to say your piece, or you decline all the interviews and say that you don't want to get publicity from this. But you only get negative publicity from that. So we decided to go out and take advantage of our opportunity."

"I think City Hall's intentions were good in that they were trying to protect women from anything that might insult them, be it on an emotional or physical level. The whole by-law was brought about to ban beauty contests from city property. I don't have a problem with that. There's no reason for City Hall to sponsor a beauty contest with people in bikinis. But it's misdirected to put this blanket statement overtop of everything."

Robertson agrees that City Hall went too far. "The problem was that someone was judging the name within preconceived sexist guidelines, assuming that the world is sexist. What we intend by the name is so far from sexist. What we mean by the name is a kid's term; a kid's naïvete. And that's what we're trying to infer with the name. But when it gets judged on an adult level, it gets misinterpreted."

Despite the short term problems caused by the City Hall ban, in the long run it seems the band's old friend Good Luck was back at it. The coast-to-coast attention they got from the press was the kind of publicity a bunch of guys from Scarborough just couldn't buy. Robertson has one word for the success and popularity of his band: *strange*.

"I'm just this goof in a band from Scarborough, and I've got all these people approaching me all the time. We're at a strange stage now in that we're quite popular, yet still independent and unsigned . . . and (I'm) still living with my parents. We've been fortunate enough and we've worked hard enough to see some things happen." ■

The Barenaked Necessities

Ed Robertson: Takamine EF 385 12-string with six machine heads off, so it's a 6-string

Steven Page: "Really beat up" Takamine EN 20, which he uses for songwriting

Andy Creeggan: Roland FP keyboard; Cosmic Percussion Congas

Tyler Stewart: Canwood drums; Sabian and Zildjian cymbals; Pearl hardware; has an unnatural fondness for Calato Blasticks

Jim Creeggan: plays a custom-made bass

For vocals, the band uses Shure SM-58 microphones

... and they never, repeat *never*, use amps

FOR ALL MIDI INSTRUMENTS

The Ultimate



SYBIL™

The First Real-Time MIDI Performance Software

Created specifically for the MIDI performer, this highly acclaimed software program lets you spontaneously create music while playing your MIDI instrument. With Sybil, you control the notes, rhythm and instrumental sounds of your synthesizer through the notes you play, in Real-Time, without missing a beat!

It's fun and easy to use with your Macintosh or IBM compatible computer. But the best thing about Sybil is that it gives you all the advantages of MIDI technology while letting you get back to what you do best... Playing Music!

To learn more about Sybil, visit your local music store or write to:

Sybil
c/o G.H.S. Corporation
2813 Wilber Avenue
Battle Creek, MI 49015 USA



ghs Music Products
Distributed in Canada by King Canada, 378 Inceby,
St. Laurent, PQ, H4T 1W1 (514) 736-3000 Fax (514) 737-5069

Young Guns II



Gary Hoey



John Axtel & Atom Ellis
of Psychefunkapus



Gerard Zappa and
Adam Holland of Valentine



Tristan



Matt Prudoehl



Tommy Bolan
of Freight Train Jane

As the Young Guns of yesterday forge ahead to write their pages of Rock & Roll history, a never-ending multitude of new talent is drawing down to take their places.

The competition is more fierce than ever as style & technique are honed to new degrees of excellence. When the dust settles, only the best are left standing and they stand with D'Addario Strings.

D'Addario - paving the way for tomorrow's generation of guitar legends.

D'Addario[®]

World Radio History

E. Farmingdale, NY 11735 USA



series

Charvel CX Series instruments offer a level of quality and playability never before found in instruments of this price range.



B & J Music
469 King St. W.
Toronto, Ontario
M5V 1K4



CX 192

CX 292

CX 392



CX 692

CX 592



CX 290

CX 291

MUSIC

SOFTWARE UPDATE '92

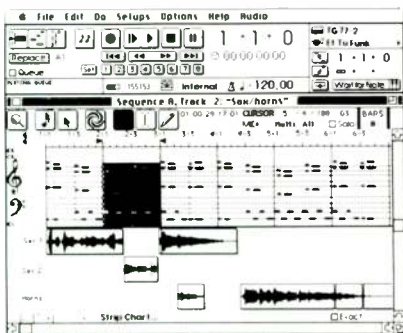
PROGRAMS THAT MAKE YOU GO HMMM?!!!

BY PAUL LAU

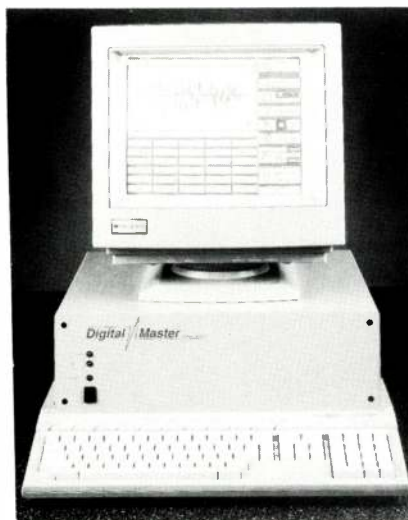
As I walked through the massive buildings down at the NAMM '92 show in L.A., California, I couldn't help but wonder what latest goodies would actually be there. For a musician, it's like being a kid in a toy shop; everything is so exciting and wonderful, you want it all and you want it now!!!

The days of "just" a software sequencer is no more. The question once asked "Does it print out notation as well as sequence?" has now changed to "Can I sing into my computer too?"

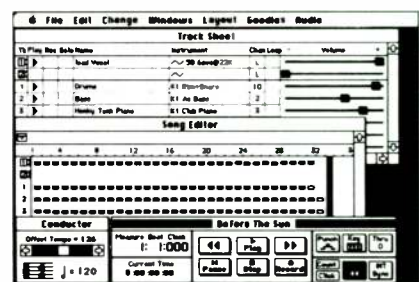
the text of my article (thousands of words), I decided to deep six it and rework it to be more readable. The reason why I even mention this ordeal is that software development has progressed so far in the last few years that the programs contain so much information that it is nearly impossible to mention all the practical features and applications in these sophisticated software packages. One can really get lost in the deep, deep forest of technology. It would almost be easier to write an article on



The control bar and graphic editing screen of Studio Vision by Opcode



The Digital Master by Hybrid Arts



Audio Trax's sequencer is like a MIDI tape deck

One of the new waves in music software development now taking place is digital audio recording on a MIDI/computer system.

While working on this article, the amount of information gathered from a number of software developers was overwhelming, to say the least. I had written down a great deal of information, and after reading

what these programs don't do.

The intent of this article is to relay (not only to end users that are in the music genre, but the music novice also), some

of the software developments and related products for this year seen at the NAMM show, and to give information and insight to the software programs of the '90s.



Multi's Fostex front panel control establishes a constant relationship between Multi and your tape recorder

continued...

QUEENSRYÛCHE

A N D G H S



BUILDING EMPIRES IN SOUND WITH DUAL PRECISION, GUITARISTS MICHAEL WILTON AND CHRIS DEGARMO CHOOSE GHS BOOMERS FOR BRILLIANCE, SUSTAIN AND POWER THAT TRIUMPHS. GHS STRINGS—NECESSARY ARMOR FOR YOUR WINNING ATTACK. HEAR MICHAEL AND CHRIS ON QUEENSRYÛCHE'S DOUBLE-PLATINUM ALBUM, "EMPIRE".



ghs strings
The String Specialists

Manufactured by G.H.S. Corporation
2813 Wilber Avenue, Battle Creek, MI 49015, USA
Coast Music, 378 Isabey St. Laurent, PQ H4T 1W1
(514) 738-3000



Photo courtesy of Ross Halfin

MUSIC

SOFTWARE UPDATE '92

CUBASE AUDIO by **Steinberg/Jones** is presently an integrated MIDI/digital recording and editing system for the Macintosh. Cubase Audio can control up to 64 audio tracks, (and yes, you can sing or record a live instrument into it) with the supporting hardware. It is fair to note that the digital audio programs require supporting hardware outside of the main CPU. Cubase Audio requires Digidesign hardware Audiomeia, Sound Accelerator, or Pro-tools. Not only can it record 4 MIDI tracks simultaneously, it can score edit up to 16 staves. Cubase Audio 1.82 is presently only available for the Mac and in the future will be developed for the other platforms.

Cubase 3.0 is the latest sequencer/notation program for the Atari, and Cubase 1.0 (sequencing only) will be released in the next few months for the PC. A few other interesting features to note is that Cubase is also available in French and that for the last 2 years Cubase have had drivers for front panel control for Fostex and TASCAM recording devices.

"MIDI-Technology is heading in the direction of digital audio recording integrated with sequencing. Sequencing will become more sophisticated and capable of simulating human feel, for example, the new DNA groove technology."

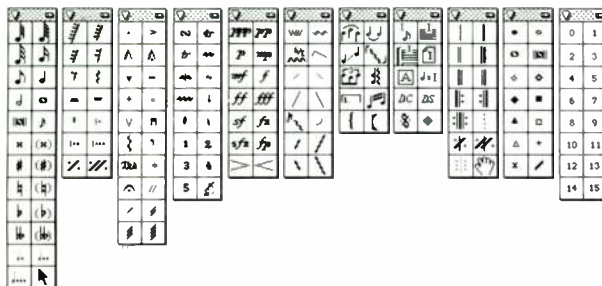
Ray Williams — Regional Rep. — Steinberg/Jones

WAVE FOR WINDOWS by **Turtle Beach** is a program which is a multimedia professional sound editing toolkit for Windows 3.0 and Multimedia extensions 1.0. Wave for Windows allows the recording and playback of sound directly to the hard disk of an IBM or compatible computer. Now once the sound is recorded, Wave for Windows provides a large variety of tools for editing sounds, such as cut/copy/paste editing — just like using a word processor program.

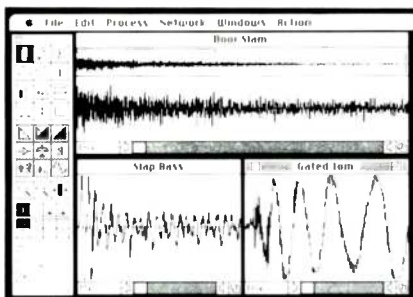
"With vast new opportunities created by the new developments of MPC compatible software like Wave

for Windows (compatible with Windows 3.1) a trend is developing towards the merging of the music, computer and business industries."

Curtis Crowe — Vice President, Sales — Turtle Beach Systems



Mosaic by Mark of the Unicorn organizes over 160 musical symbols into several palettes which can be arranged vertically or horizontally



Passport Design's Alchemy powerful sound design and editing



NoteStation by MusicWriter Inc.

STUDIO VISION 1.4 by **Opcode** is a professional sequencing/audio recording software that requires the same supporting hardware as other Mac programs to have up to 16 tracks of digital audio recording. Studio Vision has fully automated mixing of digital audio/MIDI tracks and has a feature called "Strip Silence" which is a software digital noise

gate. By combining MIDI sequencing with the ability to record "voice-overs" integrated with music, Studio Vision is a gem for post production work. Using SMPTE sync, one can record a voice-over while watching the video image on the same screen (for example using a Radius TV).

"The future of software is in the integration of all elements found in a recording studio, controlled by the desktop personal computer."

Chris Halaby — President — Opcode

The **DIGITAL WAVEBOARD** by **Mark Of The Unicorn** is an nibus card for the Apple Macintosh that provides direct-to-disk random access digital recording while utilizing Digital Performer software. This particular combination allows end users to record and edit both audio and MIDI data simultaneously, without switching applications or using multiple computers. One of the most flexible features of the Waveboard is its on-board AES/EBU and SPDIF digital input/output. This digital bus allows direct connection with any DAT recorder or stand-alone A/D-D/A converters, therefore eliminating any expensive dedicated converters.

Digital Waveboard 1.0 supports 2 tracks of audio recording. The 1.1 update will feature 4 track recording and a direct SCSI bus

continued...

MUSIC

SOFTWARE UPDATE '92

connection that will allow users to connect SCSI hard drives to the Waveboard for more memory.

"Responding to the demand of our Performer users, the Digital Waveboard is the answer we have provided in the integration of direct-to-disk audio recording with MIDI sequencing. With the affordability and flexibility of the waveboard, musicians can again be musicians and not computer technicians."

Susan Patalano — Controller and Director of Sales/Marketing — Mark Of The Unicorn

Another inexpensive digital audio and MIDI sequencing program is **AUDIO TRAX** by **Passport Designs Inc.** This is a 2-track digital audio recorder with 64-track MIDI sequencer for the Mac. It seems that the Macs have it now in the digital software domain, but so it was in the beginning of the MIDI sequencing era. Not to worry! Most manufacturers I spoke to are already developing on the other two computer platforms; it's only a matter of time.

Other professional direct-to-disk alternatives are available, such as the new **DIGITAL MASTER** by **Hybrid Arts** which works specifically with the Atari computer; the **WAVEFRAME** by **Waveframe Corporation** which works with the PC; and the **ROLAND DM-80** direct to disk recorder unit — a stand-alone unit, optionally controlled by a Mac.

Not to dismiss the notion and power of software programs that do not have digital audio recording capabilities, here are a few to mention: **MUSICATOR GS** by **Jo Brodtkorb** and **BALLADE** by **Dynaware**, both distributed by Roland Canada Music, are comprehensive types of music software packages for the PC. Musicator is a sequencer that transforms your music into notation, including text. Musicator was developed to support Roland GS format which is a superset of the general MIDI specification. Ballade 2.51 is not only an easy-to-use 16-track sequencer and notation program, but includes an editor/librarian as well.

"In a recent issue of *Economist* (Dec. '91) stats show that people under the age of 25, world-wide, spent 3.5 billion dollars on sheet music, music software and musical instruments as compared to 3.2 billion dollars spent on records, cassettes, CDs and music video tapes. This shows a trend towards more interactive playing with live music as well as the growth of the music publishing and music software areas (i.e. standard MIDI files)."

Steve Alexander — Regional Manager — Roland Canada Music

MULTI by **OKTAL** is a very user friendly 48-track sequencer/librarian and notation program for the Atari ST, STE, MEGA and TT series. Multi is a multi-tasking environment which allows one

to manipulate recording MIDI data in real time while hearing it played back simultaneously. Multi is available in French and has a Fostex front panel control window in the program. Supported Fostex recorders include the 280, R8, G16, and the G24.

"The direction of MIDI technology is its integration of high powered multimedia platforms."

Steve McKay — General Manager — Korg Canada (distributors of Oktal Software)

EZ-SCORE PLUS by **Hybrid Arts, Inc.**, a notation package for the Atari, can print in 4 basic formats — solo, piano, lead and trio. EZ-Score has over 100 symbols available and includes text. Auto-scoring, found similarly in other notation packages, allows one to convert any Hybrid Arts sequencer file or standard MIDI file into music notation. It is very easy to use.

ENCORE 2.5 by **Passport Designs Inc.** has been developed for the Mac and Windows for use with the IBM PC and MPC. Encore can transcribe up to 64 staves of music, recorded from a live MIDI performance or imported from a standard MIDI file. Improvements are seen in the transcription accuracy as well as the quicker accessibility to any point in the score. Auto-spacing makes notes easier to read, and the additional new symbols such as rhythm-part, chord slashes, arpeggio signs and fingering

AT A GLANCE—SOFTWARE

PROGRAM	COMPANY	MAC	ATARI	AMIGA	IBM/PC	OTHER	SEQUENCER	EDITOR/LIBRARIAN	DIGITAL RECORDING	NOTATION	EDUCATION
Cubase Audio 1.82	Steinberg/Jones	✓					✓		✓	✓	
Cubase 3.0	Steinberg/Jones	✓	✓				✓			✓	
Cubase 1.0	Steinberg/Jones				✓		✓				
Studio Vision 1.4	Opcodes Systems, Inc.	✓					✓		✓		
Wave for Windows	Turtle Beach Systems				✓	MPC			✓		
Audio Trax	Passport Designs Inc.	✓					✓		✓		
Multi 1.1	Oktal International		✓				✓	✓		✓	
Musicator GS	Jo Brodtkorb				✓		✓			✓	
Ballade 2.51	Dynaware USA Inc.				✓		✓	✓		✓	
EZ-Score Plus	Hybrid Arts, Inc.		✓							✓	
Encore 2.5	Passport Designs Inc.	✓			✓	MPC				✓	
Mosaic	Mark of the Unicorn, Inc.	✓								✓	
Finale	Coda Music Software	✓			✓					✓	
MIDI QUEST	Sound Quest Inc.	✓	✓	✓	✓	CI		✓			
Super Librarian	Pixel Publishing	✓	✓		✓	CI		✓			
Alchemy	Passport Designs Inc.	✓						✓			
MAXplay	Opcodes Systems, Inc.	✓									✓
Sybil	G.H.S. Corporation	✓			✓						✓
Hyperchord	Hologramophone Research			✓	✓						✓
Pixound	Hologramophone Research			✓	✓						✓
Interludes	Ibis Software				✓						✓
Fast Fingers MIDI Keyboard Lessons	Fast Fingers Music Software				✓						✓

MUSIC

SOFTWARE UPDATE '92

numbers are added bonuses. A feature that is found in only a few notation packages like **Encore** is the transposable guitar chord symbols. Overall, **Encore 2.5** is a powerful composing and publishing program.

MOSAIC by **Mark Of The Unicorn** for the Mac is somewhat astounding. **Mosaic** is a notation program that is very easy to use and produces scores, parts, lead sheets and lyrics professionally. **Mosaic** is quite flexible in using the straightforward "click and drag" approach to move notes, dynamics, symbols and/or to re-shape groupings such as ties, slurs and brackets. Advanced functions such as cross-staff beaming and angled crescendos, unlimited undo/redo and an unlimited number of staves are features that make this program a step above.

FINALE by **Coda** is noted as one of the best notation programs available, and rightly so. Available for the Mac and PC, you can cross-communicate between the two platforms. **Finale** allows you to move "anything"; anything you see on your screen can be accessed, edited, copied, changed, moved, removed or customized.

The handling of lyrics is second to none; whether you do it yourself or use the built-in text processor, **Finale** can align every syllable with its note. With standard advanced features like the flexible beams and slurs, support of standard/non-standard key and time signa-

tures, and smart chords **Finale** is very flexible and easy to use. A special feature found in **Finale** is the ability to explode chordal or polyphonic passages into instant orchestral scores, as well as imploding orchestral scores into piano reductions.

Educational program developers like **INTERLUDES** by **Ibis Software Inc.**, as well as **Fast Fingers Music Softwares FAST FINGER MIDI KEYBOARD LESSONS**, make learning music theory and practising those scales actually enjoyable. Included in the **Interludes** programs are **Note Play** for sight reading, **Rhythm Play** for interactive rhythm training and **Ear Play** for ear training. Available for the PC and in game format, these programs add to the support of the professional music educator or novice musician to make learning the basic rudiments of music fun!

Editor/librarians are probably the most efficient, cost effective MIDI data storage mediums for MIDI instruments. One can store patches, drum patterns, sequences, samples and other MIDI parameters in an editor/librarian and in one command reload all MIDI data back into all the MIDI instruments of a recording studio. **SUPER LIBRARIAN** by **Pixel Publishing** is available for the Mac, Atari ST, PC and Yamaha C1. Patch files may be exchanged between computer formats and graphical editing can be done while within a sequencer also.

Many sound manufacturers using **Pixel** format offer literally thousands of the best sounds for the current and non-current MIDI instruments. So if you get tired of your own sounds, you can have a massive resource of sound patches to draw upon.

Another Canadian company is **Sound Quest Inc.**, which has developed **MIDI QUEST**. **MIDI Quest** is also a Universal editor/librarian and can support over 135 of the most commonly used MIDI devices. Not only is **MIDI Quest** available for all computer formats, but it also supports **Windows** for the PC platform. One can also use individual editor/librarians which are the same as the universal ones except that they are specific to one MIDI device. They are still full featured with graphic patch editing, bank editing, automated sound blending and randomization, sound auditioning and sound checker with standard MIDI file sequencer player.

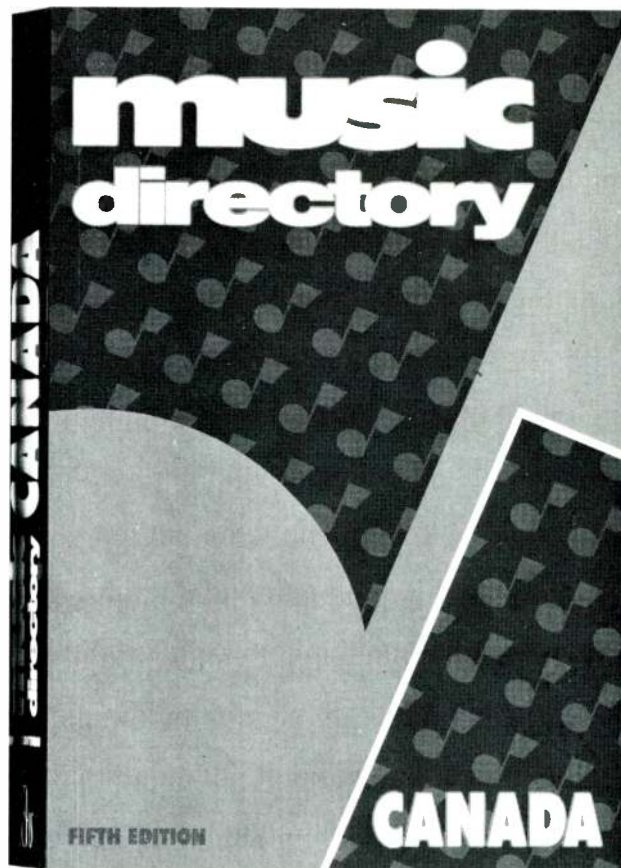
For those who have a sampler and a Mac, there is **ALCHEMY** by **Passport Design Inc.** This is similar to the editor/librarians but specific to sampler devices. It allows one to create and edit sampled sounds of any kind and store them.

MAXPLAY by **Opcodes Systems Inc.** is a program for the Mac that is a construction set for building MIDI applications which run in real time. MIDI appli-
continued...

AT A GLANCE—SOFTWARE

PROGRAM	SPECIAL REQUIREMENTS	COMMENTS
Cubase Audio 1.82	Digidesign Audiomedica, Soundaccelerator, or Pro Tools	Macintosh IIci or higher
Cubase 3.0		
Cubase 1.0		release date TBA
Studio Vision 1.4	Digidesign Pro Tools, Sound Tools, or Audiomedica	Macintosh II (or SE/30 with Sound Tools) or higher
Wave for Windows	Windows 3.0 and Multimedia Extensions 1.0	
Audio Trax		Macintosh SE/30 or higher
Multi 1.1		French language version available
Musicator GS		
Ballade 2.51		
EZ-Score Plus		
Encore 2.5	Windows 3.0 and DOS 3.1 or greater	
Mosaic		
Finale	Windows 3.0 and DOS 3.0 or higher	
MIDI QUEST		Windows version and PC/XT/AT/CI version available
Super Librarian		
Alchemy		
MAXplay		run-time only version of Opcode's object oriented programming language, MAX
Sybil	DOS 3.3 or higher	interactive Real-Time performance software
Hyperchord		interactive composition and theory
Pixound		interactive musical graphics player
Interludes	DOS 2.0 or higher	game style modules for sight reading, ear & rhythm training and sound synthesis
Fast Fingers MIDI Keyboard Lessons		theory and performance development

The ULTIMATE INDUSTRY RESOURCE BOOK



The Canadian music industry has flourished over the past decade and has produced world-class performers, songwriters, producers, studios and equipment manufacturers. In only one place can you find all of what Canada has to offer in the music industry — MUSIC DIRECTORY CANADA.

The fifth edition of MDC is available now and contains over 6,000 listings in almost 60 categories and almost 700 pages — in short, the only resource you'll need to find the who, what, where and when of the Canadian music scene.

MUSIC DIRECTORY CANADA is available now. Use the coupon below or call (416) 485-1049 and use your credit card.

**646
PAGES,
\$26^{.95}**

Published by CM
Books, a division of
Norris-Whitney
Communications Inc.

Send me _____ copies of Music Directory Canada (fifth edition), at \$26.95 plus \$3.00 shipping and handling. Canadian residents add 7% GST to total.

I am enclosing a cheque/money order for \$ _____ + \$ _____ GST = \$ _____
 Charge to my: VISA Mastercard American Express

Card No. _____ Expiry Date _____

Signature _____

Name _____

Address _____ City _____

Prov/State _____ Code _____ Telephone Number () _____

COMPLETE AND RETURN TO: CM BOOKS, 3284 YONGE ST., TORONTO, ON M4N 3M7 OR FAX: (416) 485-8924
 TELEPHONE ORDERS ARE WELCOME, HAVE CREDIT CARD READY (416) 485-1049
 Also available at music stores, record stores and book stores across Canada!

MUSIC

SOFTWARE UPDATE '92

cation examples would include compositional tools, auto-harmonization routines, front panel controls for Roland SC-55, Yamaha DMP-11, editor for Lexicon LXP-5 and much more. This program is open-ended to one's own customization of MIDI and multimedia applications.

Sheet Music Of The Future

You'd be more likely to find the **NOTESTATION** by **MusicWriter Inc.** in a large music store rather than in your living room (for now). Once you have chosen a song from the endless list of titles, you can audition it and hear the arrangement. If it is in the wrong key, you can change it and then laser print it out. If you prefer to have a standard MIDI file of the song to play on a sequencer, it can do that also.

SYBIL by **G.H.S. Corporation** is an interactive MIDI mapper that works in real time. Available for the Mac or PC, this is one of the most enjoyable interactive programs to play with. For each note played, it can transmit up to 4 notes to the MIDI device for that note, and up to 16 notes can be mapped on a MIDI instrument. This means that more sounds are being triggered at one time, in interesting sequences that make playing just unbelievable.

HYPERCHORD by **Hologramophone Research** is a program that has to be seen and heard. Available only for the Amiga, it will be released for the PC later this year. Variation tools such as Weave, Smear, Combine, Patternize and unique music making variable algorithms such as Waves, Holistic fractals, Trailing and Random take us into the world of Hyperchord. This program allows the user to program "riffs" and create textures and special effects such as sparkles, shimmers and musical backdrops that are humanly impossible to play. This program is limited only by your imagination and not by your physical ability to play. Future developments include the integration of the new virtual reality technologies whereby musicians or novices can surround themselves in a highly developed multi-dimensional musical environment.

Hologramophone Research Inc. and **CILANTRO Computing Services Inc.** have developed **PIXOUND**, a musical screen interpreter that utilizes MIDI sound synthesis (available for the PC). This program allows one to actually listen to pictures by translating the red, green and blue content of each pixel

into chords which are built on any of 60 scales. As you drag the mouse to the specific coloured area and scan it, you can hear musical association with the colours. As you change the colours, you can create new sounds. A very fun, easy and interactive musical/graphical program for anyone.

PASSPORT PRODUCER by **Passport Inc.** is an integrated digital audio and MIDI soundtrack software program for

use with the Mac and PC (also compatible with Windows and MPC). This program had quite the buzz down at NAMM '92. The program gives the full dimension of controlling and being a central multi-media scheduler by integrating computer animation, graphics, titling, laser discs, video decks, CD ROM players, MIDI instruments, samplers, sound cards and soundtrack software.

continued...



HARRIS
INSTITUTE
FOR
THE

ARTS

DEDICATED TO
EXCELLENCE IN
MUSIC INDUSTRY
EDUCATION

PEP Producing/Engineering Program
RAM Recording Arts Management

Registered and Approved by the Ministry of Colleges and Universities.

Financial assistance may be available to qualified students.

Full and Part-time Programs start February 17, 1992 and June 15, 1992.

HARRIS INSTITUTE FOR THE ARTS

296 King St. East, Toronto, Canada M5A 1K4
tel: (416) 367-0178 FAX: (416) 367-0271

T O R O N T O , C A N A D A

MUSIC

SOFTWARE UPDATE '92

AT A GLANCE—HARDWARE

PRODUCT	COMPANY	MAC	ATARI	STAND-ALONE	DESCRIPTION	COMMENTS
Digital Waveboard	Mark of the Unicorn Inc.	✓			rubus card	uses Digital Performer software
Digital Master EX	Hybrid Arts Inc.		✓		recorder/editor	includes dedicated software
Waveframe	Waveframe Corp.			✓	Digital Audio Rack	modules for recording, editing, mixing, sampling, and A/D-D/A conversion available
Roland DM-80	Roland Music Ltd.	✓		✓	recorder/editor	optional controller software for Mac
Notestation	MusicWriter Inc.			✓	produces laser-quality notation	freestanding desktop and remote stations available

"Integrating multiple medias in desktop production environments is the direction the music and multimedia markets are going today. Today's musicians have an advantage in that they are already familiar with synchronization, which is obviously a critical element in media integration. Passport producer functions as a central scheduler using a visual cue sheet interface to link digital audio, MIDI, video, animations and support of most audio and video standards using a clear and intuitive interface. Musicians can use Producer's on-board audio and MIDI editors or integrate with more powerful tools like Alchemy, Pro 5 or their favorite MIDI sequencer."

Denis Labrecque — Vice-President of Product Management — Passport Designs Inc.



Photo: Jennifer Ellis

Paul Lau is a MIDI consultant in Toronto.

The one word that I keep hearing in the music industry is "integration". Software is the control centre of the compu-

ter, and with the current advanced technology one can create and produce music or a whole multi-media project as easily as one can imagine it.

These new technologies allow the freedom and ease to take our imaginations to the limit and to give us the tools to make it happen. But once again, let's not forget why we all do this: for the mere love of music.

For more information on the products in this article, contact:

Coda Music Software

1401 E. 79th St.
Minneapolis, MN 55425-1126
(612) 854-1288, FAX (612) 854-4631
Toll free: 1-800-843-2066
(Finale)

Dynaware USA Inc.

950 Tower Lane, #1150
Foster City, CA 94404
(415) 349-5700, FAX (415) 349-5879
(Ballade 2.51)

Fast Fingers Music Software

P.O. Box 741
Rockville Centre, NY 11571
(516) 536-0298
(Fast Fingers MIDI Keyboard Lessons)

G.H.S. Corporation

2813 Wilber Ave.
Battle Creek, MI 49015
(616) 968-3351
(Sybil)

Hybrid Arts Inc.

8522 National Blvd.
Culver City, CA 90232
(213) 841-0340, FAX (213) 841-0346
(Digital Master EX, EZ-Score Plus)

IBIS Software Inc.

625 Second St., #308
San Francisco, CA 94107
(415) 546-1917, FAX (415) 546-0361
(Interludes)

Kaysound Imports Ltd.

2165 46th Ave.
Lachine, PQ H8T 2P1
(514) 633-8877, FAX (514) 633-8872
(Canadian distributor for Hybrid Arts)

Mark of the Unicorn Inc.

222 Third St.
Cambridge, MA 02142

Available exclusively at all Long & McQuade Stores:

925 Bloor St. W., Toronto, Ont. (416) 588-7886
828 Wilson Ave., Downsview, Ont. (416) 630-1625
1311 Tecumseh Rd. E., Windsor, Ont. (519) 252-3442
757 Corydon Ave., Winnipeg, Man. (204) 284-8992
445 Simcoe St. S., Oshawa, Ont. (416) 686-0663
10204-107th Ave., Edmonton, Alta. (403) 423-4448
1664 West 4th Ave., Vancouver, B.C. (604) 734-4886

2812 Quadra St., Victoria, B.C. (604) 384-3622
8790-120th St., Surrey, B.C. (604) 594-9421
1505-17th Ave. S.W., Calgary, Alta. (403) 244-5555
2424 Dewdney Ave., Regina, Sask. (306) 569-8501
437-2nd Ave. N., Saskatoon, Sask. (306) 664-1966
1744 Midland Ave., Scarborough, Ont. (416) 751-9709

(617) 576-2760, FAX (617) 576-3609
(Mosaic, Digital Waveboard)

Musicware Distributors

641 Caledonia Rd.
Toronto, ON M6E 4V8
(416) 785-3311, FAX (416) 785-6416
(Canadian distributor for Audio Trax, Encore 2.5, Super Librarian, Alchemy)

MusicWriter Inc.

179 Knowles Dr., #203
Los Gatos, CA 95030
(408) 364-2500, FAX (408) 364-2507
(NoteStation)

Oktal International / Korg Canada

378 Rue Isabey
St. Laurent, PQ H4T 1W1
(514) 738-3000, FAX (514) 737-5069
(Multi 1.1)

Opcode Systems Inc.

3641 Haven, #A
Menlo Park, CA 94025-1010
(415) 369-8131, FAX (415) 369-1747
(Studio Vision 1.4, MAXplay)

Passport Designs Inc.

625 Miramontes St.
Half Moon Bay, CA 94019
(415) 726-0280, FAX (415) 726-2254
(Alchemy, Encore 2.5, Audio Trax, Passport Producer)

Pixel Publishing

641 Caledonia Rd.
Toronto, ON M6E 4V8
(416) 785-3036, FAX (416) 785-6416
(Super Librarian)

Roland Canada Music Ltd.

5480 Parkwood Way
Richmond, BC V6V 2M4
(604) 270-6626, FAX (604) 270-6552
(Roland DM-80, Canadian distributor for Balade, Musicator GS)

Saved By Technology

10 Breadalbane St.
Toronto, ON M4Y 1C3
(416) 928-5984, FAX (416) 928-0262
(Canadian distributor for Finale, Studio Vision 1.4, MAXplay, Mosaic, Digital Waveboard)

Sound Quest Inc.

66 Broadway Ave., #1207
Toronto, ON M4P 1T6
(416) 322-6434, FAX (416) 322-6451
(MIDI Quest Universal Editor/Librarian)

Steinberg/Jones

17700 Raymer St., #1001
Northridge, CA 91325
(818) 993-4091
(Cubase Audio)

Turtle Beach Systems

P.O. Box 5074
York, PA 17405
(717) 843-6916, FAX (717) 854-8319
(Wave for Windows)

Waveframe Corporation

4730 Woodman Ave. #405
Sherman Oaks, CA 91423
(818) 981-9235, FAX (818) 981-9239
(Waveframe)

JUMP START YOUR MUSIC CAREER. GO TO GROVE.

If you're serious about a career in music, do yourself a favor and check out Grove.

Grove is not your average music school. It's the breeding ground for some of the finest musicians around. People dedicated to becoming a force within the industry. But foremost, toward the culmination of a dream – spending their life making music and making money doing it.

Grove offers 10 one-year programs and over 200 additional evening and weekend workshops, all taught by some of the top professional musicians in the business today. The skills you develop and the insight you acquire are guaranteed to open your eyes, ears, and mind. . . assuming you have the heart.

Classes begin 4 times a year. That's 4 opportunities in the next 12 months to get your career in gear. So don't blow it. Go to Grove.

For a free catalog simply call **(818) 904-9400, ext. G1** or send back the coupon below.

Grove
SCHOOL OF MUSIC



CM 492

Mail Coupon To: **GROVE School Of Music**, 14539 Sylvan Street, Van Nuys, CA 91411

Name _____
Address _____
City _____ State _____ Zip _____

Phone (required to process your request) _____

I would like to know more about the following programs:

- | | | |
|-------------------------------------|---|--|
| <input type="checkbox"/> Guitar | <input type="checkbox"/> Recording Engineering | <input type="checkbox"/> General Musicianship |
| <input type="checkbox"/> Bass | <input type="checkbox"/> Songwriting | |
| <input type="checkbox"/> Keyboard | <input type="checkbox"/> Instrumental Major | <input type="checkbox"/> Enclosed is a check for \$15. |
| <input type="checkbox"/> Percussion | <input type="checkbox"/> Acoustic Composing & Arranging | Please send me a copy of your Video Tour. |
| <input type="checkbox"/> Vocal | <input type="checkbox"/> Film/TV Composing | |



Applied Music Program

- A three-year program focusing on training people for a career in professional music
- Private lessons in all instruments and voice/small and large ensembles/classical, jazz and commercial repertoire/prize winning bands
- All theoretical subjects, history, arranging, composition, computer music, recording technologies, synthesizers, Business of Music
- University transferable

For information contact:
Department of Music
Mohawk College
P.O. Box 2034, Hamilton, Ontario L8N 3T2
Telephone (416) 575-2044 or 575-2043
Applications are still being accepted.



Learn to use, program, and service today's digital electronic music equipment



With NRI's new at-home training in Electronic Music Technology, you can prepare for a high-paying career as you build your own computer-controlled music center—including Atari ST computer, Casio CZ101 synthesizer, and ingenious MIDI software—all yours to train with and keep.

No experience necessary— in electronics or music!

No matter what your background, NRI gives you the electronics skills now so essential for technicians and musicians alike—skills you master as you explore digital techniques, MIDI, waveshaping, patching, sequencing, mixing, special effects, and much more.

Mail coupon today for FREE catalog.

McGraw-Hill Continuing Education Center
300 Water Street, Whitby, Ontario L1N 9B6 Z5

YES! Please rush me my FREE catalog describing NRI's new at-home training in Electronic Music technology, plus training in other in-demand electronics fields.

Name (Please Print) Age

Address

Prov City State Code
338-042

VOCALS

by Gerry McGhee

STUDIO TIPS

The last time *Canadian Musician* asked me to do an article I talked about touring and the toll it takes on a vocalist, ie., travel, climates and late nights — all the things that made me want to become a singer.

In this column I would like to talk about the most unnatural, foreign environment for most rock vocalists, namely, the studio! I am just now getting over the intimidation and fear it has always instilled in me. Nothing brought on anxiety attacks more than the thought of one microphone all alone in a room encased in wood and glass, and me alone with the microphone! Where's the band, man?!

Now, after 3 albums, I no longer feel this way and I would like to share some of the methods that have not only helped me cope, but have made the studio something I now extremely enjoy.

- 1) Surround yourself with things that make the studio more like home. This may sound stupid but I pin up football banners, posters and the Pittsburgh Steeler logo around the vocal booth. The occasional pin up girl sometimes appears too!
- 2) Coloured lights (to simulate stage lighting) help create more of a live atmosphere, thereby enhancing energy and emotion.
- 3) Feeling confident and relaxed with the producer and the way he records vocals is essential. This should always be discussed during pre-production, as it will greatly reduce the surprise factor during expensive studio hours.

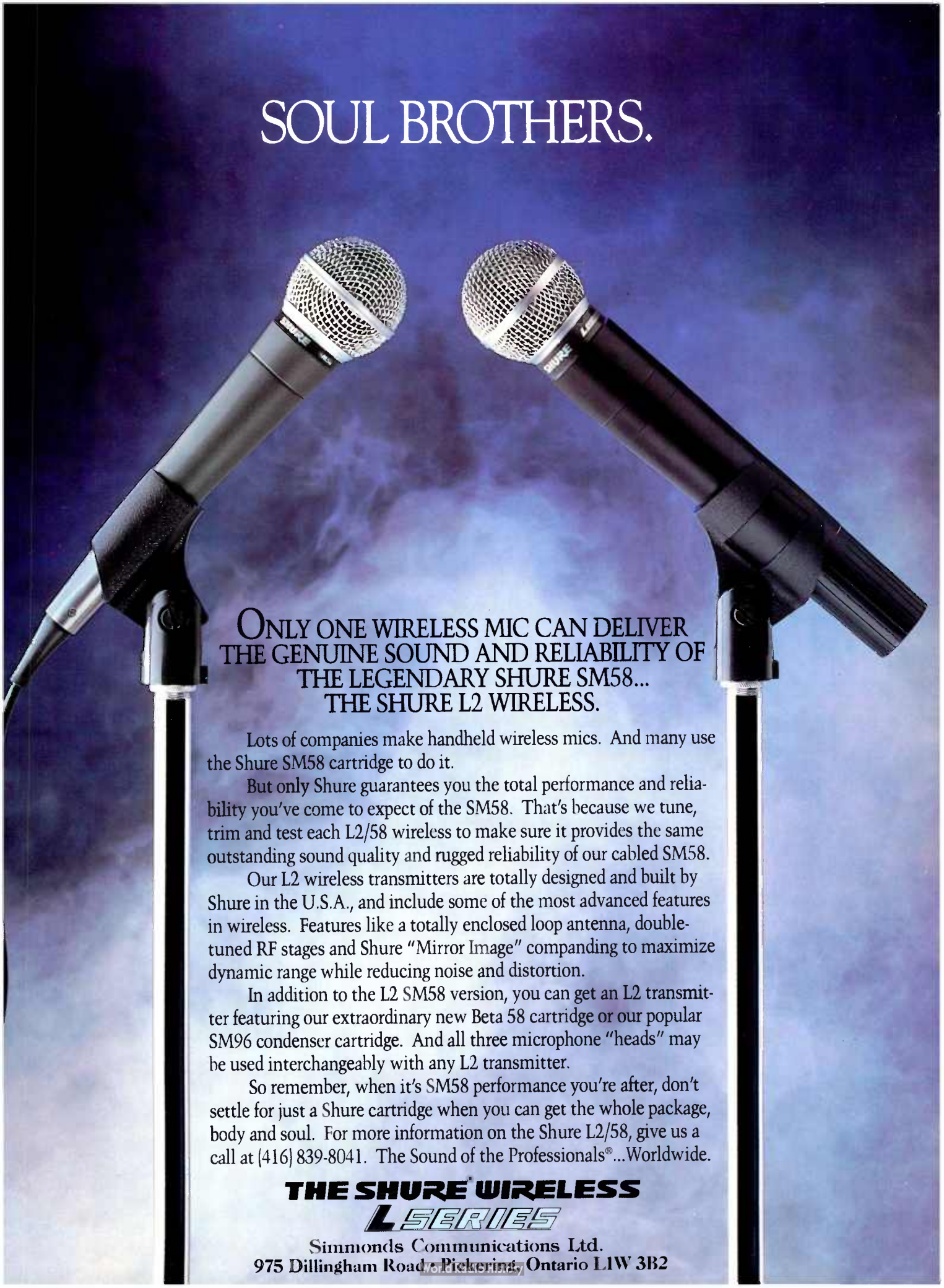
When doing Brighton Rock vocals we use 5 tracks. Four are used for complete runs through the song, live, from start to finish. I find that emotion and energy are best captured this way. Then we use a box designed by Canadian producer extraordinaire Jack Richardson. It allows you to select pieces of each track down to the syllable of any word on any of those four tracks, and comp them on to the 5th and final vocal track. It may be a slow process, but versions completed with this method — rather than line by line punching in and out — have always felt more energetic to me.

Gerry McGhee is lead singer/songwriter for the Juno-nominated Hamilton-based band Brighton Rock.

First and foremost, feeling confident and being prepared will make the studio experience an enjoyable and challenging one. 'Til next time ... keep it hard and heavy! ■



SOUL BROTHERS.



ONLY ONE WIRELESS MIC CAN DELIVER THE GENUINE SOUND AND RELIABILITY OF THE LEGENDARY SHURE SM58... THE SHURE L2 WIRELESS.

Lots of companies make handheld wireless mics. And many use the Shure SM58 cartridge to do it.

But only Shure guarantees you the total performance and reliability you've come to expect of the SM58. That's because we tune, trim and test each L2/58 wireless to make sure it provides the same outstanding sound quality and rugged reliability of our cabled SM58.

Our L2 wireless transmitters are totally designed and built by Shure in the U.S.A., and include some of the most advanced features in wireless. Features like a totally enclosed loop antenna, double-tuned RF stages and Shure "Mirror Image" companding to maximize dynamic range while reducing noise and distortion.

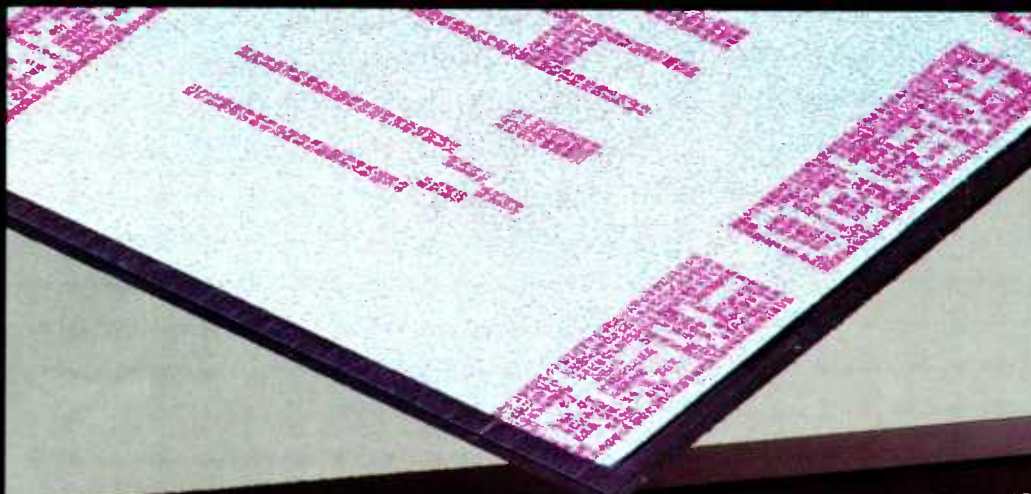
In addition to the L2 SM58 version, you can get an L2 transmitter featuring our extraordinary new Beta 58 cartridge or our popular SM96 condenser cartridge. And all three microphone "heads" may be used interchangeably with any L2 transmitter.

So remember, when it's SM58 performance you're after, don't settle for just a Shure cartridge when you can get the whole package, body and soul. For more information on the Shure L2/58, give us a call at (416) 839-8041. The Sound of the Professionals®...Worldwide.

THE SHURE WIRELESS
L SERIES

Simmonds Communications Ltd.
975 Dillingham Road, Pickering, Ontario L1W 3B2

THE FUTURE OF SYNTHESIS



The new Kurzweil K2000 featuring V.A.S.T. (Variable Architecture Synthesis Technology) redefines the future of creative musical expression.

Only Kurzweil, leaders in digital sample technology can design an instrument featuring unprecedented **flexibility, expandability and value** without compromising sonic integrity. This musical and post production laboratory utilizes advanced DSP (Digital Signal Processing) technology to create a stunning array of warm, rich analog, digital and true 16-bit sampled sounds. Intuitive human interface and extensive third party support combine to create a **true milestone in synthesizer history**

OTHER FEATURES INCLUDE:

- 31 variable synthesizer algorithms providing massive synthesis capabilities
- 96 digital oscillators with up to 4 oscillators per voice without losing polyphony
- optional 16-bit stereo sampling featuring digital ins & outs, AES/EBU/SPDIF
- on board stereo multi-effects processor
- 4 SIMM sockets for user sample RAM expandable up to 64 Meg
- 24 voice polyphony with 16 voice multitimbral
- 32-bit internal precision, into 18-bit output DAC's
- full MIDI implementation including 3-channel transmission
- 8 megabyte internal sample ROM expandable to 16 & 24 megabyte
- 6 polyphonic outputs, (1 stereo pair & 4 separate outs with FX inserts)
- built-in 1.4M disk drive, SCSI port for hard drive and optical media
- easy to read 240 x 64 backlit display with submenu logic

See your local authorized Kurzweil Pro dealer and
discover the future of synthesis today.

KURZWEIL

Music Systems

World Radio History

Young, Canada, Inc. 130 Royal Court, Suite 100, North York, ON M2P 2M1, Canada

WRITING EPISODIC SCORE: AN OVERVIEW

It is somewhat abnormal for a composer to have to "create" on a strict schedule, week after week, month after month, but that is exactly what is demanded of you when you write the score for a weekly television series.

After years of writing songs and producing recording artists, I made a fairly smooth transition to writing music for film and television. Perhaps the hardest part of the career change was having to let motivation (and not inspiration) dictate my composing style and pace.

For those of you who would need a period of days to work up a thematic thread for each episode, and then a day for each cue, please don't read any further. . . . You really have to put your normal aesthetic temperament and schedule aside, go on raw instinct and let an "in the trenches" mentality take over. The bottom line on episodic television is simple: Deliver the score each week on time, or expect your walking papers.

You might be asking "Why would any artist put themselves through this kind of deadline hell?" Well, the financial rewards can be substantial if your series is on a U.S. network or syndicator, and the aesthetic returns can be

very pleasing as well. The creative gratification happens when you are lucky enough to have a series that relies heavily on your music. The hard work becomes a tremendous pleasure when, week after week, your music is presented to millions of people after a short turnaround time. For the performer in all of us, this is the closest we may ever come to audience applause.

Here are some recent examples which address the issue of the short deadlines:

On my three seasons (72 1-hour episodes) of Paramount's *Friday the 13th* TV series, the window from spotting (picking the places where music will enter and exit) to delivery was approximately ten days.

This was a demanding pace because the show was a large scale entity, and was generally wall to wall score. At the same time, I was also scoring MCA's *My Secret Identity*, an adventure-comedy which was a half-hour format. *My Secret Identity* had a turnover of one show per week.

To get through these kinds of schedules, you must create a formulaic way of working. These guidelines will give you work parameters that will organize and hopefully stimulate you through the days and months ahead.

Before you start to think that there are no easy schedules, I must remind you that I am only discussing the weekly dramatic television scenario. Feature films can be much more forgiving in the time demand department. They can, however, also be incredibly nightmarish. With a big budget feature the pressure intensifies and there can be last minute changes to the picture which require eleventh hour alterations and additions to the score.

This article has just scratched the surface of what I do to earn my keep. In future issues I will go into greater detail about the processes involved in theme composing, episodic scoring, and feature film

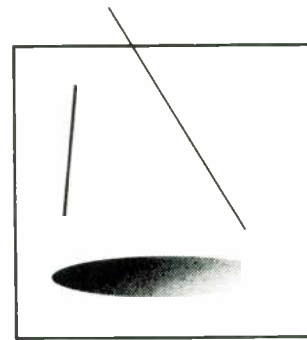
music. If I haven't scared you away or bored you to tears, and you have a keen interest in channelling your music composing towards film and TV, I hope these articles can give you an inside look at what could be in store for you.

As for me, it's positively a love-hate relationship: I have come to terms with the medium's shortcomings, and I embrace the long term benefits and creative compensation. In the real world, it's a wonderful way to make music and make a living. ■

Watch for future columns by Fred Mollin on theme composing, episodic scoring, and film music.



Fred Mollin's feature film credits include Friday the 13th Part 7 - The New Blood, and Friday the 13th Part 8 - Jason Takes Manhattan. His television work includes Paramount's Friday the 13th - the Series, The New Gidget, My Secret Identity, and his two most recent series, U.S.A. Network's Beyond Reality, and CBS TV's Sweating Bullets. Mollin is also a 3 time Juno award winner, and has produced records for America, Jimmy Webb, Frank Stallone, and the Grammy award nominated "Sometimes When We Touch", by Dan Hill.



WESTBURY NATIONAL
SHOW SYSTEMS LTD
(416) 752-1371

GET THE GOODS



For more information on products or services in this issue use the reader service card opposite page 54

AUDIOPHILE QUALITY...

EUROPADISK LTD.

US' MOST
COMPLETE FACILITY!

- 12" Vinyl Pressing
- Compact Disc
- Cassettes
- Graphics Printing

Complete, Low-Cost Packages - including free, full-color, custom graphics design. Direct Metal Mastering for Vinyl, Neve DTC digital processing for CD mastering, and Studer/Lyrec HX-Pro Cassette Duplication.

Go First Class All The Way! Deal with professionals and get the best in service & quality at no extra cost!

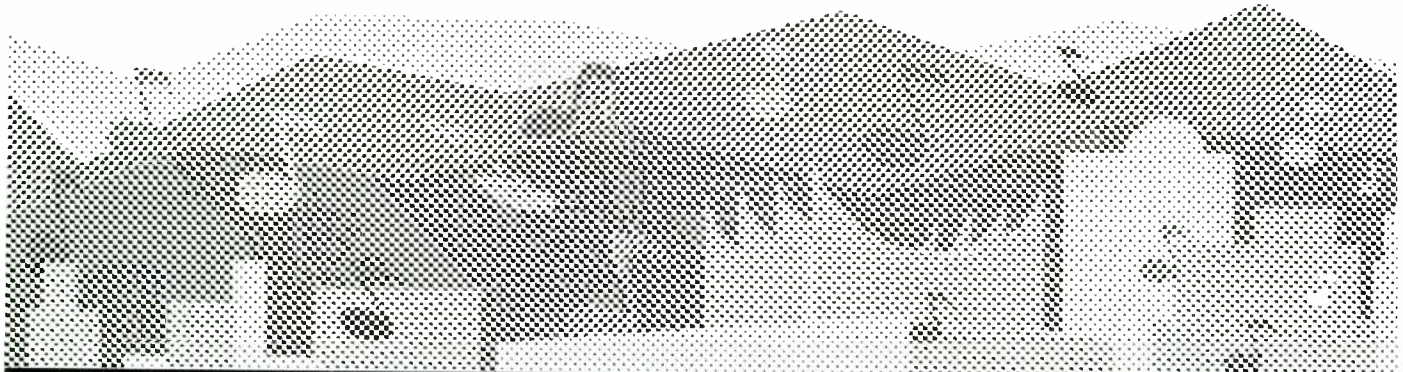
For a Complete Brochure, call / write / FAX:

EUROPADISK LTD.
75 Varick Street, New York, NY 10013
☎ (212) 226-4401 FAX (212) 966-0456



If you read the music press, you might think the

No



VANCOUVER. THE

Western Canada has always been a hotbed of talent - from **Bryan Adams** to **Skinny Puppy**, **k.d. lang**, **No Means No**, **The Grapes of Wrath**, **Annihilator**, **B.T.O.**, **D.O.A.**, and many more.

Vancouver and Western Canada has experienced an onrush of international signings - *Pure* to Warner Bros, *The Odds* to Zoo, *Sarah McLachlan* to Arista, *Art Bergmann* and *Chrissy Steele* to Polygram, *Sons of Freedom* to Chrysalis, *Crash Test Dummies* and *Big House* to BMG are just some of the recent signings. **The A&R reps and publishers know - Vancouver is the place to go.**

On May 1 - 4 you can connect in Vancouver.

See and hear great international artists at the Music West Festival. Play your demo tape to A&R reps and publishers in Demo Critiquing Sessions. Connect with managers, publishers, college radio programmers, and other professionals from Canada, the U.S. and Europe during the Music West Conference. Check out the latest equipment and innovations from leading instrument manufacturers at the WestEx Music Exhibition.



MUSIC

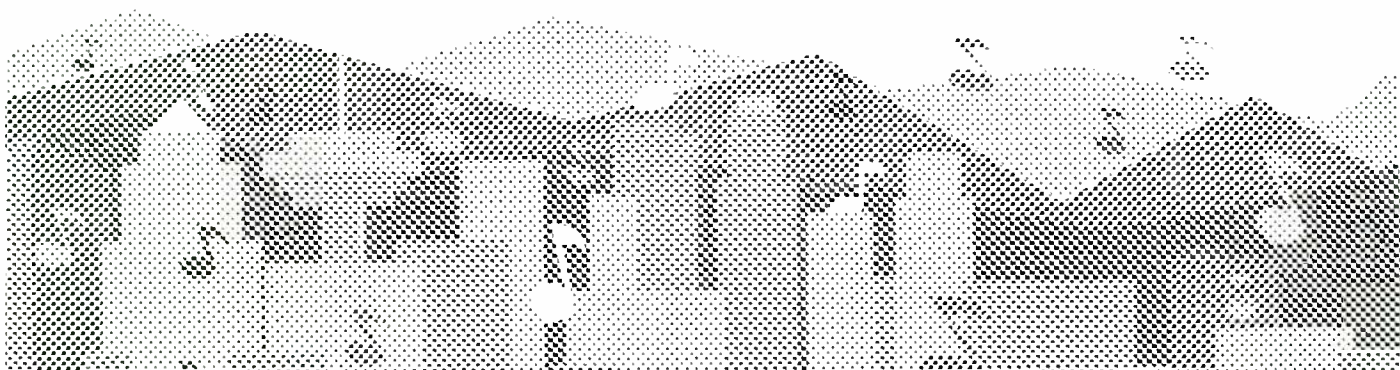
Presented by:

The Province

LG73



Seattle is the only place in the Pacific Northwest.
true.



NEXT BIG THING.

THE MUSIC WEST
ALL-ACCESS
DELEGATE PASS

*Your Music West
All-Access Delegate
Pass admits you to
all Music West
events - Festival,
Conference and
Exhibition*

Order Yours Today!

YES! SEND ME ALL-ACCESS DELEGATE PASS(ES) TO MUSIC WEST
\$125 before March 16, 1992. \$150 after March 16, 1992.

PLEASE SEND ME MORE INFORMATION ABOUT:

- Demo Critiquing Session Conference Festival
 WestEx Music Exhibition Hotel Packages

NAME: _____

ADDRESS: _____

CITY: _____

PROV: _____ POSTAL CODE: _____

TELEPHONE: _____ FAX: _____

MAIL YOUR CHEQUE
OR MONEY ORDER
TO:

Music West,
Suite 203-1104, Hornby
Street, Vancouver, B.C.
V6Z 1V8

OR ORDER BY
PHONE:

Tel: (604) 684-9338
Fax: (604) 684-9337

WEST

**MAY 1-4, 1992,
VANCOUVER TRADE & CONVENTION
CENTRE, VANCOUVER, B.C.,**

THE GEORGIA
straight


Delta Place
HOTEL

CANADIAN
MUSICIAN

World Radio History

SOUND MODULES: THE MIDI MUSIC BOX

Ultimately, the sounds you use in your recordings and performances are the most crucial part of your MIDI system. With hundreds of sounds to choose from and multiple parts, musicians can now orchestrate their own compositions using sound modules. Over the last ten years modules have evolved to a higher quality with more extensive capabilities to aid the performer and MIDI-recording studio musician.

Sound Modules Are ...

A sound module is a tone generator with a large selection of sounds that can play multiple parts via MIDI. Physically, a sound module is a box with all the same capabilities or more of a keyboard — minus the keys of course. It's a very inexpensive and convenient way to expand sounds within a MIDI system without acquiring another full size keyboard. These little modules come in various shapes and sizes — from 2-3 rack spaces, 1 rack space, and a half rack space.

Sound Modules Then ...

When modules first came out, you could have a whole selection of new sounds and it would cost you less than buying a new keyboard. During those early years a sound module was only uni-timbral and the note polyphony would be limited. This means that only one sound could be generated at a time via MIDI, and only a certain amount of notes could be used at one time, such as 8 or 16 notes of polyphony. (For example, the original Yamaha DX-7 keyboard and the Roland D-50 keyboard have corresponding sound modules called the TX-7 tone generator and the D-550 module; these are only uni-timbral units.) Through the years the two consistent factors of sound modules have been that they are compact and very efficient.

Sound Modules Now ...

Sound modules have come a long way in their capabilities. Modules can be broken down into three categories. A MIDI sound module can be:

1. A tone generator and multi-timbral:

A multi-timbral sound module is only used efficiently when integrated with an external designated sequencer or a computer software sequencer, therefore allowing and controlling more than one sound at a



Paul Lau is a freelance MIDI consultant in Toronto.

time. This is done by transmitting and receiving on multiple MIDI channels simultaneously via a MIDI keyboard which is controlled by a sequencer.

The process

If you have a sound module that has 16 parts, it's like saying you have 16 keyboards in that little box. In each part you can choose 1 sound only. These days it is quite common to have a few hundred sounds to choose from in each part. (The Roland SC-55 has 315 sounds; the Proteus 1-XR has 383 sounds including default settings; and the Kurzweil PX Plus has 225 different sounds, just to name a few). The sounds you choose from are obviously the same sounds for each part. If you play one sound from one part and record it on the sequencer, you can hear it played back via the sequencer. Pick another sound from the second part and play along with the first part until you like the arrangement. Record the second one to the sequencer. Then go to the third part, and so on.

For each part most sound modules allow you the flexibility to assign which MIDI channel it will receive on. Therefore, *without* a sequencer, if you assign part 1 as a piano sound to receive on MIDI channel 1, and assign part 2 as a string sound to receive on MIDI channel 1 also, as you strike your keyboard controller you will hear both a layered piano and string sound together.

2. A sound module that's a sampler:

For all intents and purposes the major differences are that this module can only play back samples via a disk that's loaded

into it, or play back sounds loaded from a CD-ROM player connected to its SCSI port. One can also sample and make-up and record any sound into the sampler module. These modules are of course multi-timbral. (Examples of these units are the Roland S-700 and Akai S1100.) Because of this specific sampling feature, the cost of a sample module is more on the high end.

3. A sound module with automatic accompaniment:

This can be used with a sequencer but in actual fact it is a stand alone unit to be used with a MIDI keyboard only. This unit can be triggered to play a specific style of music (rock, samba, waltz, etc.) with simultaneous drums, bass and chordal accompaniment, while one picks a sound within the unit for the lead line. (The prime example of this is the RA-90 from Roland.)

What To Look For In A Sound Module

The most important feature of a sound module is the sound itself. All these types of tone generators and synthesis like FM, AWM, PCM, AI, and LA etc. don't really mean much if *you* don't like the sounds! Take the time to play and listen to the modules to see what qualities you need in the sound for your music. The next two most obvious questions will be how many parts can it play simultaneously? (16 is pretty standard now) and what is the note polyphony? (mid to upper 20s is pretty standard now also). Some other features that are nice to have are multiple outputs and more than one MIDI-in.

The MIDI Music Box

Whether it is a module from years gone by or a state-of-the-art all-in-one module, the unique characteristics and features of each sound module are worth considering on their own merits. If you're tired of the sounds you have, add a new dimension to your sounds by investing in additional sound modules. As you augment your own MIDI-studio or performance set-up, the use of multiple sound modules/technologies is critical for establishing personal compositions and arrangements that are fresh and uniquely your own. ■

MORE POWER TO YOU!



VERSION
3

In November of 1989, the first DPM® 3 rolled off the production line and into the synthesizer market — a market historically filled with over-priced, gadget-oriented keyboards having a service life of about fifteen months. Peavey's goal was to develop a superior instrument that offered more features than comparably priced units, plus allowed for an infinite number of upgrades, making it virtually impossible for the DPM 3 to enter the "cycle of obsolescence." The DPM 3 successfully established itself as the model for synthesizer architecture of the future.

With the expanded editing functions of the DPM® 3SE and its 16-bit sampling capabilities, the SE proved that the DPM design for limitless software upgrades was truly the wave of the future.

Now, as promised, we continue the evolution of the DPM 3SE with the new **Version 3** software upgrade. **Version 3** doubles the memory capacity of the on-board sequencer. It also offers extended programming features making the SE even more flexible and easy to use. Expand your musical horizons with the DPM 3 with **Version 3** software upgrade from Peavey.

FEATURES

- ◆ Doubled sequencer capacity to 40,000 notes, 100 sequences, 20 songs
- ◆ Loopable Envelopes: 0→3, 1→3, 2→3, 0<->3, 1<->3, 2<->3; sustain only, sustain plus release looping
- ◆ Programmable filter settings for each drum in a Drum Kit
- ◆ Programmable Pan per linked program in COMBI programs
- ◆ Enhanced editing from the keybed of parameters that are note or velocity-based
- ◆ Drum piece selection from the keybed

Remember, you can update your DPM® 3SE with the affordable Version 3 upgrade. Contact your local authorized Peavey dealer or call the DPM Hotline: (601) 483-5370



CREATING GREAT DRUM SOUNDS

In my last column I discussed the many problems that singers face when trying to achieve audible monitors and front of house vocals, as well as communicating with their sound techs.

An equal communication problem exists with today's drummer. Being a drummer myself, I have been able to work very easily with others in achieving desired sounds because I speak the same language. Not all sound technicians are drummers, and words like thwack, crack, and clonk just don't cut it.

In order to accomplish good drum sounds, a few basic requirements must be met by both the drummer and the tech. The drummer must first be able to supply a good source for the tech to work with. He will need to furnish a reasonably good sounding kit equipped with fairly new and tuned heads. (With economic times as they are, new heads every week might be an unreasonable request). The technician should have a respectable knowledge of modern day drum sounds and be able to effectively utilize the electronic tools available to him.

Too many times drummers will try to eliminate unwanted overtones by adhering crude things to their heads rather than by taking the time to tune the kit. By doing this they may get some of the resonating frequencies under control, but at the same time they deaden the sound of the head, thus eliminating any chance of getting some attack (thwack or crack). The attack on a drum comes from the high frequencies produced when the stick connects with the head. (This is pleasantly reproduced out front by increasing the amount of 8 to 12k on that particular rail.) These frequencies are very important as they help distinguish the sound of each drum and separate one tom from another when doing multiple rolls. The lack of these particular frequencies is the main cause of a muddy or mushy sounding drum kit. It's a relatively common problem where certain room or stage designs will cause a particular drum to oscillate or continue droning at a particular low mid frequency (usually between 150 and 250Hz). In some cases the drummer will be able to retune the entire kit up or down in pitch so none of the drums amplify that particular room or stage resonant frequency. In cases where all the tuning in the world won't make a difference the tech, if so



Al Craig is the owner/operator of The Institute of Live Sound Engineering and Recording, and A.C. Sound and Lighting, located in London, ON.

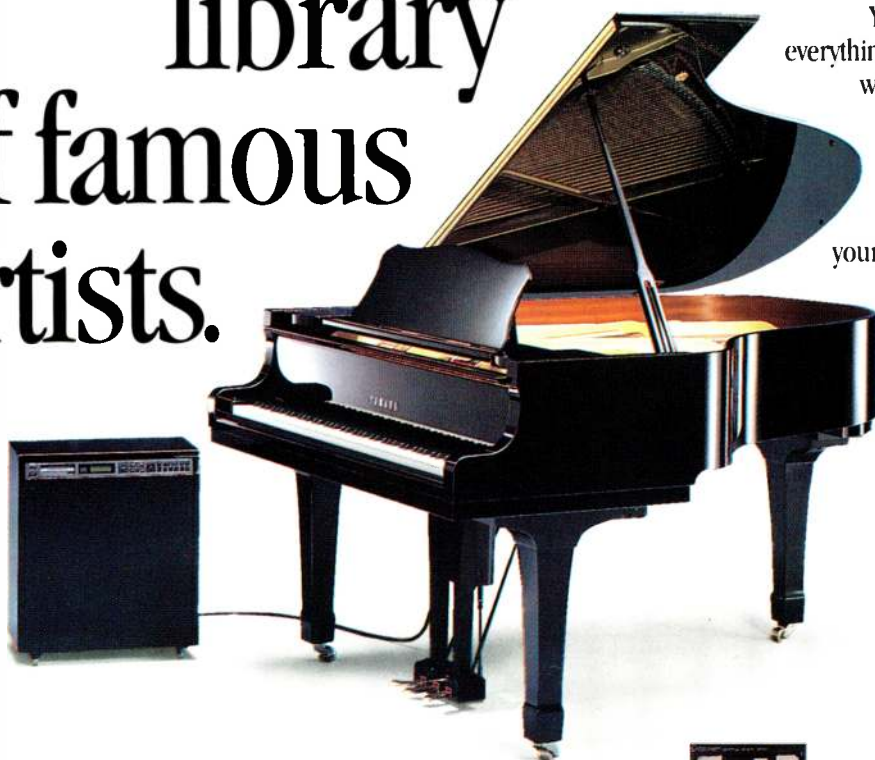
equipped, may insert a noise gate in that particular channel. A noise gate is an electronic device that opens at a determined point (known as the threshold point) where the voltage from the microphone (controlled by the impact at the drum) forces the sound to go through the unit. It remains open for a period of time via the hold function and then closes again at a predetermined rate controlled by the decay feature. Although the use of gates controls the problem of unwanted overtones, less expensive models will seriously colour the sound and eliminate the top end attack. Compounding this problem is the improper use of the noise gate by the technician. The tech should be careful not to set the threshold point too high (as to cut off softer drum parts) or the decay too fast, as this will make the drum sound very unnatural. When using a gate on a kick drum, I have found that a fairly fast attack and decay with no hold produces a nice tight sounding bottom end. On toms, a small amount of hold with a medium amount of decay will produce the most natural sounding result. Generally the use of a gate on a snare is not very practical because of the constant variances in dynamic range. On more expensive gating devices you can control the amount of sound that will come through when the gate is closed by a function known as floor or range. Another feature available is the use of low and high pass filters. These allow the sound tech to determine the frequency range that the particular drum will occupy. Gates should not be used as a substitute for tuning but more as a last resort.

Reverb units are also available to enhance the sound of drums and create interesting effects. Over-use of reverb will take away from the natural sound of the drum. In my opinion, a song with a fast tempo should utilize a quick rev time — usually a 1 to 1.5 sec. room setting will suffice. In songs with a slower tempo, a nice 2 to 2.5 sec. hall setting will give the desired effect.

When equalizing certain drums I have found the following seem to be commonly characteristic of most kits: on kick drums I find the deletion of low mid frequencies between 100 and 200Hz eliminates that unwanted boxy sound; a 3 to 6dB cut around 1Khz softens that clacky sound, and strong boost at 10 or 12Khz will give you that sweet attack you're looking for. On snare drums, removing the frequencies below 100Hz or depressing the 100Hz roll off (if so equipped) will eliminate any unwanted rumbling that might be triggered by the kick drum, and boosts at 150Hz will give you that meaty sound desired by a lot of drummers. The thwack or crack can be achieved by a slight boost at 4Khz, and the brightness will increase by boosting 10 to 12Khz by 3 or 4dB. Toms are probably the worst to EQ because of their varying frequency characteristics. A desirable boost at a particular frequency may cause the drum to regenerate (feedback) thus creating more problems. I have found that a balanced combination of tuning and gating will enable the low and low mid adjustments to be successfully manipulated. A 3 to 6dB cut around 1.5Khz will eliminate the hard sounding clank in the high mid and a 3dB boost at 10 to 12Khz will provide a nice amount of attack. Miking toms from the top rather than from the bottom has given me the most favorable results. For cymbals and high-hats it has been a common practice of mine to eliminate all frequencies below 2Khz, as frequencies below this point cause a lot of unwanted overtones and low end rumble. Proper miking techniques and placement can minimize the amount of equalization and gating required. This is more of a trial and error situation rather than specifics.

Creating good drum sounds requires a lot of work and compromise, as well as good communication. With patience and understanding, it's as easy as 1, 2, 3, 4. ■

It's a world class
piano, a piano
that plays itself,
a piano that
records, plays
back and has its
own software
library
of famous
artists.



Yamaha's Disklavier piano does everything you'd expect from one of the world's premier piano makers – and much, much more.

Visit your nearest Yamaha Disklavier centre. And, for your own exciting Disklavier Demo Video, write or send a fax to:

Yamaha Canada Music Ltd.
135 Milner Avenue,
Scarborough, Ontario
M1S 3R1
Fax: (416) 292 0732

Yamaha Canada Music Ltd.
750 Chester Road
New Westminster, B.C.
V3M 6J1
Fax (604) 520 7058

The Yamaha Disklavier™
The world's most sophisticated piano.



YAMAHA

RECORDING VOCALS

A consistent problem I encounter with tapes for mixing from demo studios is the poor sound quality of recorded vocals. I feel the main reason for this is the improper use of microphones, compressors and pre-amps. With a little knowledge of good recording techniques, a good mic and pre-amp, there is no reason why you can't get great sounding vocals in any type of recording environment.

Let's look at some basic problem scenarios, otherwise known as "singers from audio hell".

In the verse the singer is singing so softly you can hear the ants walking across the floor, and then the chorus kicks in and you could swear somebody just put a Marshall amp over the patch point. The vocal is being massively compressed but is still pinning the metre. The first thing to do is stop and regroup.

When a desired microphone is chosen, get the singer to sing the loudest part of the song first, usually the chorus. Leave the fader at 0 and take the channel direct out to the tape machine. (Direct outs are usually quieter and offer more headroom). Set the pre-amp level so you're getting a VU indication of approximately +3VU for peak level. Now notate where the pre-amp level is set. The next step is to go to a part of the song where the level of the vocalist is low. If the level is quite different, change the level of the pre-amp and notate accordingly. Now insert the compressor in the chain — usually done post-EQ/pre-fade.

Make sure the compressor has been set to unity gain which is 0 VU in, 0 VU out. Sometimes I've heard massive feedback and a singer screaming at the engineer who is screaming at the assistant because she/he just inserted a compressor with 30db of gain makeup. Do yourself a favour and memorize the approximate indications on the compressor that indicate 0 VU in and 0VU out (unity gain). With the singer singing the loudest part of the song, set the compressor to the desired amount of compression. If you notice that the

gain reduction is floating around -2 to -3 and occasionally goes to -15, try putting a limiter before the compressor. This prevents the compressor from going into huge amounts of gain reduction, and causing degradation in sound quality. Vocals that are compressed too much usually sound thin, sibilant and distorted.

Once you're happy with the desired sound you have, go to the softer part of the song and start to work on getting the settings you desire. In some cases the compressor will show no gain reduction and the vocal level will need to come up. If this occurs, adjust the level of the mic pre-amp accordingly so you get the desired amount of compression; consequently the level to tape should be fine and not need much adjusting. If you follow this basic rule, it will allow you to be more creative with other variables of compression. You will find by changing the attack time to a faster setting you might need less compression to achieve the same results. I usually like quick release times because it makes the vocal more present, with the illusion that it's an "in-your-face" type of sound. I find if the release time is too long the vocal sounds over-compressed. Just be careful that the release time (recovery) is not too fast or you might get undesirable pumping or half-cycle distortion.

Sometimes I'll work with a singer whose level is too dynamic during the whole song. The main drawback here is that the loudest parts sound too compressed, the softer parts aren't compressed enough, and trying to

change the pre-amp on the fly is impossible. I find the best thing to do in this situation is to get a really good pre-amp which has lots of headroom and is quiet. Try to map out the dynamics on a lyric sheet. Better yet, get a feel for them by knowing where the singer will get loud or soft. When inserting a compressor, put it in the chain at the point, post-fader/pre-tape machine. This will allow you to ride the fader before it hits the compressor so you can achieve the right amount of compression where you need to. It's more work and you have to constantly strive for a somewhat symbiotic relationship with the singer's dynamics. Believe me, once you get good at recording like this you'll be amazed at the results.

When recording vocals to tape, I'll undercompress them so I'll still have the choice to use more compression when I mix. When getting to the final stages of a mix down you can easily hear subtle changes in compression ratios, attack and release times. One bad habit engineers get into is to overcompress during recording only to regret it during mixing. That's why it's also good to record vocals with a good monitor mix.

Here are some other basic guidelines that I follow for recording vocals:

1. When picking a mic, make sure it's recording clean. If not, use a pad or use a dynamic mic. (SM7 or RE20)
2. If you need a lot of compression, avoid VCA type compressors; they colour the sound too much. Go for a tube type.

3. Beware of creating sibilance problems by over compression, slow attack and slow release times. The lowest level of the vocal signal is the sibilance range, so in effect, when you think you're compressing, you're actually just making a vocal more sibilant.

4. If you need a lot of compression and find you don't like the sound because one compressor is doing all the work, try splitting the amount of compression by linking two compressors in series. ■



Johno-nominated Kevin Doyle has engineered albums for Alannah Myles, Hall and Oates and the Leslie Spill Treco, and has recently finished co-producing albums for Harlem Scarem and the late Glenn Gould. Kevin is now working as chief engineer at Sounds Interchange in Toronto.

PROTECTING YOUR SONGS WHAT REALLY WORKS

Protecting the copyright in your songs is a confusing exercise.

Some songwriters place a small "c" in a circle on the work. Others mail the work to themselves by registered mail. Some have asked to deposit the work with me (a lawyer) as proof of first ownership. Others register their work in the Copyright Office in Ottawa, and with the Library of Congress in Washington. The Songwriters Association of Canada has a song depository for its members.

All of these rituals are undertaken for the same purpose: to protect another party from stealing or using your songs and infringing your copyright.

What is Copyright?

Copyright is the "sole right to produce or reproduce the work . . . in any material form whatever". (Copyright Act s. 3(1)). This means that when you own the copyright, only you can perform the work, copy the work, sell the work, or licence the work to be broadcast by telecommunication.

Copyright is automatic. If the work is original (which begs the question of what is original in the age of sampling and borrowing), and is reduced to a "fixed" state, (which means it can't be in your head; you must write it down or record it), then copyright will exist automatically.

Professional publishers have the songs in their catalogue notated to ensure that copyright requirements have been met.

If you have written a song, or a musical piece, and it is original and is "fixed" in some material form, you probably have copyright.

Why Protect Your Copyright?

Your copyright is worth money. It is like a deed to property. You can sell it (which we call an assignment), or you can rent it (which we call a licence).

If you happen to have written a song like "Yesterday" (originally titled "Scrambled Eggs"), owning the copyright is like owning a gold mine. Thousands of different artists have recorded the song. Each performer must pay the copyright owner for the use of the song.

Further, the term of your copyright is for the duration of the author's life plus fifty years. This means that the copyright in your song, your sole right to use it, will last for the term of your life, plus fifty years after you die. After this term is up, the work is then said to fall into the "public domain".

No other law, or contract, will give you exclusive rights in a form of property for



Martin Gladstone, previously with the Toronto band the Grouptbeats, practises law in Toronto.

such a long period of time. This leads back to the question of how to protect that property — the copyright in your song.

Mailing the work to yourself by registered mail

To my knowledge, no one has ever stood up in a court of law and told the judge that the song in dispute is his or hers because he or she mailed it to him or her self by registered mail.

The reason people mail songs to themselves presumably is to show first ownership of the song in dispute. Mailing the work to yourself is not proof of copyright ownership. At best, it suggests first ownership of the work.

Registration of the work with the Copyright Office in Ottawa

The Copyright Act provides that works can be registered with the Copyright Office in Ottawa. The Act also provides that:

A certificate of registration of copyright in a work is evidence that copyright subsists in the work and that the person registered is the owner of the copyright.¹

A Certificate of copyright given by Ottawa is only registration of your *ownership* of the work under that title. It does not claim that you are the author of the work. You are always the author of the work, but another party may be the owner of the work. Registration means you are the owner of the work under the title registered. There is no copyright in a title of a song. The work itself is not "deposited" with the Copyright Office.

There are legal advantages if you register your song pursuant to the Copyright Act, which are too detailed to explain here. However, for the purposes of copyright protection the end result is that copyright registration with Ottawa shows at best that the person registered is the owner of the work under that title, but is not necessarily the author.

The Songwriters Association of Canada

The Songwriters Association of Canada is a not for profit organization. This organization has created a "song depository". The purpose of the song depository is to enable songwriters to actually "deposit" the works (not just the titles). The works are registered and stored by the depository. In theory, if your work is later stolen or appropriated you will have a fully registered work, in a credible and reliable form, to back up your case of copyright infringement.

Placing a small "c" on the work

The formality of placing the small "c" was required by one international copyright convention, The Universal Copyright Convention.

The Berne Convention, on the other hand, of which Canada has been a member since 1886, and which the United States joined in 1989, held that copyright was automatic upon creation. No formality, or small "c" was required in order for copyright to exist.

However, the placing of the small "c", while not required to obtain copyright protection (because copyright is automatic at the time of creation), has evolved into a standard author's practice. It also serves a very practical function by identifying the copyright owner(s) of the work. Giving notice of copyright in a work can also be achieved by placing at the top of the song or on the tape: COPYRIGHT, your name, 199_. This will give notice to the public that the work is subject to and protected by copyright.

Preventing infringement or theft of your work

There are no magic solutions for copyright protection in musical works. The most effective way of protecting your songs and achieving the most benefit from copyright law is to register the work with the Copyright Office in Ottawa, deposit the work itself with the Songwriters Association of Canada, and always give copyright notice in a conspicuous place. These measures can be used to help support a copyright infringement case if theft or infringement takes place.

This article contains general information only. It is not legal advice. ■

¹ Copyright Act, R.S.C. 1985, c.42 s.53(2)

P R O D U C T



N F W S

PEAVEY CLASSIC 20 ALL TUBE GUITAR AMP

Peavey Electronics has introduced the Classic 20, an all tube, medium powered, single unit guitar amp with that vintage look and sound. This unit features a new 15 watt RMS power amp using two EL84 power tubes which sound more like a 40 or 50 watt amp. The dual 12AX7/7025 preamp design provides a high gain structure for sustain and dynamic tube distortion sound. Overall, this preamp/power amp and



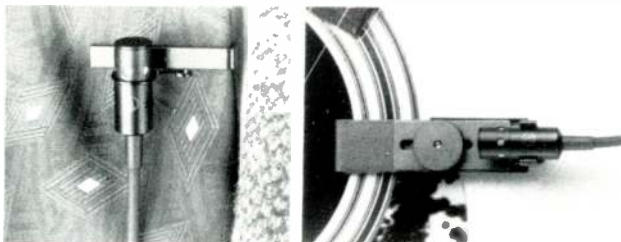
10" speaker combination also provides a "clean/punchy" sound. The Classic 20 has separate volume and master controls and a 3-band passive EQ capability with low, mid and high controls.

For more information, contact: Peavey Electronics, 5373 Aspen Dr., West Vancouver, BC V7W 2Z7 (604) 926-9367, FAX (604) 926-9561.

AUDIO-TECHNICA AT831R MICROPHONE

Audio-Technica has introduced the AT831R Remote-Powered Miniature Cardioid Condenser Microphone, ideal for close miking of reeds, brass, acoustic guitar, and lavalier voice applications.

While the AT831 is used in conjunction with a battery/phantom powered body pack, the AT831R is designed with a 25 foot cord terminating in an XLR connector which can plug into any phantom power mic input. Ideal for situations in which a body pack is not desirable, the AT831R provides clean, crisp, full sound with im-



proved gain-before feedback. Appropriate for both studio and live performance, the AT831R is an excellent tool for the miking of instruments — especially acoustic gui-

tar. It also performs as a standard lavalier with improved background noise suppression and better gain before feedback than conventional omnidirectional lavalier units.

The AT831R comes with a guitar mounting device, a lavalier clip, an AT8418 UniMount™ clip for brass and reeds, and a wind-screen.

For more information, contact: Audio-Technica U.S., Inc., 1221 Commerce Dr., Stow, OH 44224, (216) 686-2600, FAX (216) 686-0719

CO-OP AUTOMATED STUDIO SYSTEM

Fostex Corporation and Atari Computer, together with software companies C-Lab, Steinberg/Jones and Dr. T's have joined forces to offer a musician's automated studio system.

This group effort represents an innovation in MIDI technology, as the tape recorder becomes a true MIDI peripheral. The user can thread the tape at the beginning of a session, then forget about the tape deck. The tape machine functions can then be entirely controlled from a computer keypad or mouse. By combining either a Fostex R8, G-16 or G-24S tape recorder, an Atari computer, and any of three sequencing programs, (C-Lab Creator or Notator, Steinberg Jones Cubase, or Dr. T's Omega software) transport functions such as play, start, record, fast forward and rewind are controlled completely by the computer, allowing MIDI and tape to become a single seamless system.



While musicians have long had the ability to synchronize MIDI tracks with the audio tracks of a tape machine, the tape machine has always had to function as the master transport controller. With the introduction of this automated studio system, all transport functions can now be accessed from either the tape machine or the computer, allowing musicians time to focus more on their music instead of technology.

These dedicated software programs allow Atari computers to control all of the transport functions of the Fostex recorders, as well as offering sequencer synchronization, hands-free punching with full system lockup and punch points settable to the sequencer's resolution. The addition of MIDI controlled signal processors and mixers complete the now fully automated studio environment.

For more information, contact: Erikson Music, 378 Isabay, St. Laurent, PQ H4T 1W1 (514) 738-3000, FAX (514) 737-5069; Atari (Canada) Corp., 90 Gough Rd., Markham, ON (416) 479-1266, FAX (416) 479-1439; Steinberg Jones, 17700 Raymer St., #1001, Northridge, CA 91325 (818) 993-4091, FAX (818) 701-7452; Musicware Distributors, 641 Caledonia Rd., Toronto, ON M6E 4V8 (416) 785-3311, FAX (416) 785-6416.

E-MU PROTEUS MASTER PERFORMANCE SYSTEM

E-mu Systems, Inc. has announced the shipment of the Proteus Master Performance System keyboard. The Master Performance System is the first keyboard member of E-mu's Proteus family of digital sample playback musical instruments.

The Proteus Master Performance System keyboard features CD quality sounds selected from the expanding Emulator III library, professional quality on-board digital effects and powerful MIDI and performance control capabilities. Designed for professional and amateur musicians, it can be used as a stand-alone instrument or as a controller for an entire MIDI-based music system.

The Proteus Master Performance System keyboard is compatible with all MIDI-based devices, but when combined with Proteus sound modules, the Proteus "total system" is created, delivering an expandable library of sounds, and enhanced music crea-

tion and performance capabilities.

Each Proteus module features its own library of CD-quality sounds and provides the user every instrument sound needed to compose and perform in a specific musical style. Modules can be added to the system as new sounds are desired by the user.

creating a user-defined sound library.

For more information, contact: E-mu Systems, Inc., 1600 Green Hills Rd., P.O. Box 660015, Scotts Valley, CA 95067-0015 (408) 438-1921, FAX (408) 438-8612.



NIJUNO
Fettensau

2

**TRY ONE
AT YOUR LOCAL
MUSIC STORE!**

Canadian Distributor
B+H
BOOSEY & HAWKES

WASHBURN
What A Great Guitar Should Be

Boosey & Hawkes Ltd. 279 Yorkland Blvd., Willowdale, Ontario M2J 1S7
Tel: (416) 491-1900 FAX: (416) 491-8377

PHOTO: KRISTINE LARSEN

**One man and his
DOD**

Distributed Exclusively in Canada by Erikson
Vancouver (604) 438-9212 • Toronto (416) 764-6350 • Montreal (514) 738-3000

P R O D U C T
N E W S

SABIAN ADDS AA AND HH MINI CHINESE

Sabian has announced the addition of 12" and 14" AA and HH Mini Chinese cymbals to its 1992 catalogue of new cymbal models.

Created from pure Sabian bronze, its small size keeps the Mini Chinese comparatively inexpensive, and makes it small enough to be positioned virtually anywhere in a drum or percussion set-up. It is ideal for stacking or overlaying on other cymbals to produce harsh, staccato and metallic effects or on its own. With the higher pitched AA version delivering bright, cutting and abrasive sounds, and the lower pitched HH delivering somewhat darker, the Mini Chinese is a colourful addition to any set-up.

Says leading Sabian clinician, Dom Famularo: "The Mini Chinese is a great idea. Its response is extremely fast...like a gunshot. And it's small enough so it can fit anywhere in a kit, even upside down on top of other cymbals. There's no need for another cymbal stand. Smaller effect cymbals like the B8 Pro China Splash are what are happening today, and with the Mini Chinese, Sabian has introduced another alter-



native sound source."

AA and HH Mini Chinese cymbals are available in Brilliant Finish.

For more information, contact: Sabian Ltd., Main St., Meductic, NB E0H 1L0 (506) 272-2019, FAX (506) 272-2081.

New Audio Processors Enhance Creativity

Widen your creative opportunity with Sony's new audio processors — the DPS-D7 Digital Delay Unit and the DPS-R7 Digital Reverberator. LSI technology results in high speed 32-bit digital signal processing, while 18-bit oversampling A/D and 1-bit pulse D/A converters with digital filters, allow for ultra low noise and an incredibly wide dynamic range.

Comprehensive control and flexibility, coupled with 100 factory-preset effects, and easy-to-read LCD displays will not only give you the opportunity, but also the ability to widen your creative opportunity.



For more information, contact:

SONY

PROFESSIONAL AUDIO PRODUCTS

SONY OF CANADA LTD., 405 Gordon Baker Rd., Willowdale, ON M2H 2S6 (416)499-1414 FAX (416)497-1774

MARTIN ST-2 STINGER ELECTRIC

The Stinger ST-2 electric guitar from the Martin Guitar Company features a modified strat shape with a contemporary angled headstock. The pickup configuration includes three single coil pickups with a master volume, two tone controls and a five position pickup selector switch. Hardware is predominantly chrome plated, and the vintage style bridge is equipped with a standard fulcrum tremolo bar. Colours include red, black, and white pearl, all in high gloss finishes. Soft or hardshell cases as well as protective gig bags are optional.



For more information, contact: Kief Music Ltd., 12387-84th Ave., Surrey, BC (604) 590-3711.

PEARCE G3A ELECTRO-ACOUSTIC AMP

The G3A electro-acoustic guitar amp is a three channel amplifier, with channel one being the lead guitar-distortion channel, channel two being a clean/crunch channel, and channel three dedicated to acoustic guitar input. Any combination of the three channels can be combined. A comp-limiter, master volume and a stereo headphone jack for late-night composers round out the front panel.

The rear panel has a stereo master F/X

loop, individual mono F/X loops for each channel, L/R record outputs with speaker simulator, and stereo L/R aux input for keyboards or any line level source. Speaker outputs with switchable loose/tight damping and MIDI in and thru finish off the rear panel.

The optional MS-5 MIDI-switching pedal allows storage and real time control of amplifier operating modes. Each of the ten setups can also store a MIDI program number

for switching of external effect modules. The optional A4s amplifier/speakercab allows for the G3A to expand into the ultimate stereo rig.

For more information, contact: Pearce Amplification Ltd., 255 Great Arrow Ave., #5, Buffalo, NY 14207 (716) 873-0226. FAX (716) 873-2710.

GIVE YOUR INSTRUMENT THE CHANCE TO SOUND AS GREAT AS IT CAN.

World Class Pick-ups and Electronics for Acoustic Instruments

EXCLUSIVE CANADIAN DISTRIBUTION:
WES-CAN MUSIC SUPPLIES
2314-124th STREET
WHITE ROCK, B.C. V4A 3M8
Tel. (604) 538-6666 FAX (538-9414)

FISHMAN
TRANSDUCERS

Two men and their

DOD

Distributed Exclusively in Canada by Erikson
Vancouver (604) 438-9212 • Toronto (416) 764-6350 • Montreal (514) 738-3000



*My feet just, like, took over.
It was eerie. But you know, good eerie.*



The new Fostex X-28 four-track. Rehearse with your feet. Play with your hands. Listen with whatever's left over.

FOSTEX

Distributed Exclusively in Canada by Erikson, 378 Isbex, St. Laurent, Quebec, H4L 1W1 (514) 738-3000 FAX (514) 738-5069

World Radio History

ROLAND JV-80 MULTI TIMBRAL SYNTHESIZER

Roland's new JV-80 Multi Timbral synthesizer combines sound quality and memory expandability with new performance and editing features. The JV-80 is ideal for performing and gigging, and is also suitable for studio and sequencing applications as well.

The JV-80 contains a new sound source that provides a wide array of multi-samples ranging from acoustic instruments and drum sounds, to unique sounds from the JD-800 and basic synth waves. Sonic quality is guaranteed with 18-bit D/A output. When the 4Mbyte internal memory is augmented with an 8Mbyte expansion board and 2Mbyte ROM card, the JV-80 provides 14Mbytes of ROM tones. The multi-mode TVF can be modified with resonance, TVA, LFO, and Pitch, TVF, and TVA envelopes for any Tone, as well as newly developed FXM (Frequency Cross Modulation). Up to

four tones can be used to create a Patch, with complete control over layering with velocity-switch or mixing, as well as key-range for interesting zone effects. Each patch also has 48 assignments for realtime control via aftertouch, modulation, and other parameters. To allow users to take advantage of the full expressive potential of all its sounds, the JV-80 features a 61-key,

velocity and aftertouch-sensitive keyboard.

For more information, contact: Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, BC V6V 2M4 (604) 270-6626, FAX (604) 270-6552.



Ask for His Autograph.

Neil Peart is one of contemporary music's most influential performers. His tasteful and distinctive drumming has earned him international acclaim. Neil could choose anyone to make his drumsticks. He put his signature on Pro-Mark's Oak 747 Wood Tip model. The Neil Peart 747 Autograph Series drumsticks. Sold in the best music stores worldwide.



Neil Peart
NEIL PEART

Autograph Series PRO-MARK
NEW GENERATION

For a sample pair, send \$10.00. **The World's Class Drumsticks**

NOMAD 108 Duncan St., Welland, ON L3B2E2



Ten men and their DOD

Distributed Exclusively in Canada by Erikson
Vancouver (604) 438-9212 • Toronto (416) 764-6350 • Montreal (514) 738-3000

MARKETPLACE

SERVICES

High quality, low cost photographs — Fast. Any quantity Available in glossy or matte. Colour or black & white. Ask for your free customized kit today.



GALBRAITH REPRODUCTIONS
201 DUFFERIN STREET
TORONTO, ONTARIO
M6K 1Y9
(416) 531-6913



We've got Designs on You

Contact:
Art Director - Robert Jacksie
or Maureen Jack
(416) 485-8292

MARKETPLACE

FOR MORE INFORMATION ON PLACING AN AD IN MARKETPLACE...

CONTACT:
PENNY CAMPBELL
(416) 485-8284.

MUSIC STORES



9201 YONGE ST. RICHMOND HILL, ON (416) 889-6382
4544 SHEPPARD AVE. E. SCARBOROUGH, ON (416) 293-7733
BRAND NEW LOCATION

TORONTO LINE
Cosmo Music Warehouse BAND CENTRE
112 Newkirk Rd. N. Richmond Hill, Ont. (416) 770-5222
1416 324-2818 TORONTO LINE



EDUCATION

GUITAR CONSTRUCTION SEMINARS Learn as you build during our 7 week seminars. Housing included. Phone (306) 759-2042. Timeless Instruments, PO Box 51, Tugaskie, SK S0H 4B0.

PLAY ANY SONG BY EAR INSTANTLY! Guaranteed!! Guitar or Keyboards. Free information. BATES MUSIC-CP. 9551 Riverview Road, Eden Prairie, MN 55347

HELP WANTED

Canadian division of major US instrument manufacturer seeking qualified independent sales representatives for all regions of Canada. Reply to Box #1025, Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7.

OPPORTUNITIES

Guitarists of all levels. Earn extra cash. **YOU CAN LEARN TO TEACH MUSIC.** Proven method. \$10.00. D. Cowan, RR#1 Salmon Arm, BC V1E 4M1.

PRODUCTS

MIDI RETROFITS Technical Magic offers kits for Keyboards, Pipe-Organs, Pedalboards, Accordions, Etc. We also perform the Real World Interfaces **MT-32** modifications. For details write: Technical Magic 26090 62 Robertson Road, Nepean, Ontario K2H 9R0. Call (613) 596-9114 or FAX: (613) 596-3304.

FREE SPEAKER CATALOG Direct mail order. Hundreds of raw loudspeakers and accessories for Hi-Fi, replacement, musical instrument, pro and commercial sound. Famous brand names. **Q-COMPONENTS** 638 Colby Dr., Waterloo, ON N2V 1A2 (519) 884-1140.

"Treble Clef Is For Wimps"... Every hard working bassist (or bass clef musician) needs this unique t-shirt. Thick, high quality cotton t-shirt with logo and artistic design. \$15.00 plus \$2.00 S/H. Cheque or M/O to F. Fusari,

PO Box 1493, Kitchener, ON N2G 4P2.

MIDI THRU BOX, 8 outs, \$66. **MIDI** interfaces for Amiga 500, 2000, 3000. \$79. All taxes and shipping included. Stuart Monkhouse, 23 Lord Simcoe Dr., Bramalea, ON L6S 5H4 (416) 455-3748.

Free catalog! Musical instrument strings and accessories; top brands at low prices. D'Addario, ghs, Ernie Ball, Groove Tubes, DiMarzio and many more. Please write Marty's Music, 1033-93 Ave., Dawson Creek, BC V1G1E3.

Did you know that your guitar is a HI-FI instrument? Unless you have active pickups though, you're losing all your highs through your guitar cord. Install the **ISOLATOR** and you won't believe your ears! This is not an equalizer or mid-booster; it's a circuit that allows the pickup to produce its true spectrum of sound. You'll wonder how you ever played without it! Easy hook-up and installation. \$49.95 + \$2.50 S/H or request information. Suite 6, 423-3 Ave. N.E. Calgary, AB T2E 0H7.

PUBLICATIONS

CANADIAN MUSICIAN Back issues. For a complete list of back issues, write, phone or fax Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-8284, FAX (416) 485-8924.

Want to keep up with the ever-changing music industry? Need a one-stop resource guide for companies, names, numbers, facts? Order **MUSIC DIRECTORY CANADA** (see ad this issue). Only \$26.95 plus shipping & handling. Canadian residents add 7% GST. To order contact CM Books, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-1049 FAX (416) 485-8924. VISA, Mastercard, Amex accepted

If you're serious about a career in music, get **SOME STRAIGHT TALK ABOUT THE MUSIC**

BUSINESS by Mona Coxson, a no-nonsense, step-by-step guide to the music industry. Order today and get the inside track on making it in the music business. Only \$19.95 plus shipping & handling. Canadian residents add 7% GST. To order contact CM Books, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-1049 FAX (416) 485-8924. VISA, Mastercard, Amex accepted.

ATTENTION LEFTIES! Want to be part of a **NEW** club that tailors strictly to **LEFT-HANDED GUITARISTS?** Subscribe now for our quarterly publication and receive the latest Product information, Repair and Hot Rodding tips, write-ups on Musicians and Guitars. Also How and Where to find those vintage, rare and not so rare left-handed instruments. Advertise your equipment **FREE** in our Classifieds with your paid subscription. **PREMIER ISSUE** arrives at your door in September. Send Check or Money Order for \$14.95 to: **LEFT-HANDED GUITAR PLAYERS QUARTERLY**, P.O. BOX 39, Thornhill, ON, Canada. L3T 3N1.

RECORDING STUDIOS

Chalet Studio A residential, 24-track recording studio just outside of Toronto on 40 acres with inspiring view. Competitive rates include outboard gear, MIDI equipment, automated console, engineer, chef, maid service, luxurious accommodations and swimming pool. Recent clients: Rush, Gregory Hoskins and the Stickpeople, Bob McGrath (Sesame Street). Call for demo reel and video brochure (416) 649-1360 FAX (416) 649-2951.

Building a studio? Surplus electrical fixtures, wire, H/D reostats, 24-channel snake, insulation, glass, doors, etc. Custom-built modular studios. Accubilt (416) 563-0333.

Pizzazudio 24-track analog (Studer) and 24-track digital (Akai-ADAM) recording. Call for latest newsletter, reduced cost

rate card, and free studio time offer. Great time to record (416) 748-7440.

Ambience Recorders, Ottawa, Canada offers incredible recording demo packages. These all-inclusive deals feature: Studio A's world-class 24-track facilities (A.P.I. 36-channel Automated Console, Studer A-820 24-track with Dolby SR, tons of outboard gear and instruments, Baldwin 9 ft. Grand, Analogue/SR or DAT mastering); Studio B's 'Digital Room' Hard Disk Editing/Mastering; Labelled cassette copies; all master tape costs and taxes. Contact Ambience Recorders for details: 220 Rideau St., Ottawa, ON K1N 5Y1 (613) 236-5282, FAX (613) 235-5473.

RECORDINGS

Adrian Davison: Recordings, MENS REA and BASS SYMPHONY available on (cassette \$10.99, CD \$19.99) + \$2.50 P/H. **Adrian Davison Instructional Video** \$49.99 + \$6.00 P/H. Send cheque or M/O to: **PRODIGY MUSIC**, PO Box 572, Stn. R, Toronto, ON M4G 4E1 (416) 778-7954.

SERVICES

GRAPHIC DESIGN FOR ALL YOUR CREATIVE NEEDS: Brochures, Promo Kits, Catalogues, Print Advertising, Logo design, Posters. Call Rob Jacksie, **WHITNEY GRAPHICS**, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-8292

POP Strategies, a music entertainment marketing, promotion and publicity company specializing in live event organization. Clients include Music Industries Association of Canada, Adcom Electronics. Trade shows, concerts, workshops and seminars. We can quote on complete package of marketing, graphics, guest lists, publicity and thorough follow-up to guarantee the success of your event. For more information contact Penny Campbell, POP Strategies, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-8295 FAX (416) 485-8924.

MARKETPLACE

PRODUCTS

The Amazing

E-Bow

HEAR THE
EBOW RIGHT
NOW!

CALL
OUR 24 HOUR
DEMO LINE
(213) 625-E-BOW

The Electronic Bow For Guitar

The E-Bow is a hand-held synthesizer for guitar featuring *Direct String Synthesis™*. There's no hook up, no installation and it comes ready to play. Call our 24 hour demo line and hear what you can do with this unique device.

*Hot New Model! *Easier to Play. More Versatile. New Player's Guide and Cassette Lesson Included.
FACTORY DIRECT PRICES!

To Order Call (213) 687-9946 Visa/MC/MO
Hest Sound Products 611 Ducommun Street
Los Angeles, CA 90012 USA

Pocket Songs YOU SING THE HITS

Professional backing tracks.

Over 4000 songs in every style from *Clint Black* thru *Mariah Carey* to *Rap*.

BASF chrome cassettes or CD's with removable vocals plus lyrics and full stereo backing tracks.

For a FREE catalogue write:

MAYFAIR MUSIC

2600 John St, Unit 220,
Markham, Ontario L3R 3W3



even if you're on the right track? At **Ironwood Associates**, we measure your actual talent level in all areas: songwriting, vocals, instrumental ability, visual performance and image against reliable, impartial standards of excellence appropriate for your act. Our Database of Excellence™ is the only set of talent criteria standardized and updated exclusively from the charted material of the world's most highly-talented artists (mediocre material is rejected, regardless of commercial success). That means when you send your CD, video, or demo to **Ironwood Associates**, we can assess your act's specific strengths and weaknesses using accurate, objective indexes of real talent, and render invaluable advice on how your act could be improved and by how much. Our report also estimates percentage probability of future national success and even recommends continuance or discontinuance of your act. Whether you play in a band, perform solo, or manage acts, **Ironwood Associates Performing Artist Talent Evaluation** provides independent, affordable, authoritative, and strictly confidential talent evaluation. For our information package, write to:

Ironwood Associates, c/o B. Allman Management, Box 5003, Vancouver, BC V6B 4A9 or phone (604) 321-1460 or fax (604) 738-2625.

The most comprehensive selection of **music-related mailing lists** in Canada. In-house computer allows up-to-date contacts. We can provide information on computer print-out or labels, or give us the materials and we will do the mailing for you. For more information and brochure contact **Norris Publications**, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-8284 FAX (416) 485-8924.

SERVICES

George Rizsanyi Guitar Repairs Canada's first C.F. Martin and Co. authorized service centre. We repair all stringed instruments. Guaranteed work. Affordable rates (shipping available). FAX and Shop (416) 985-1057. Approx. 1 hour from Toronto.

Demo your song = \$250. This mail order service really works! Let us prove it. Also, Etobicoke studio \$12/hour. Sample tape \$5 (refundable). August Night Music, Box 195, 250 St. Helens Ave., Toronto, ON M6H 4A4 (416) 233-0547.

Bob Wiseman producer, recording artist & keyboard player for Blue Rodeo will review your cassette and direct you to the next profitable action. Send \$90.00, cassette and bio to: C.D.M.I., Box 660, Station P, Toronto, ON M5S 2Y4.

Entertainer coach. 12-sleeper. All amenities. Call (604) 542-9063.

HOW TALENTED ARE YOU... REALLY? If you have no way of comparing your talent with objective standards, how will you ever know if you really have the potential to reach your goal? Or

even if you're on the right track? At **Ironwood Associates**, we measure your actual talent level in all areas: songwriting, vocals, instrumental ability, visual performance and image against reliable, impartial standards of excellence appropriate for your act. Our Database of Excellence™ is the only set of talent criteria standardized and updated exclusively from the charted material of the world's most highly-talented artists (mediocre material is rejected, regardless of commercial success). That means when you send your CD, video, or demo to **Ironwood Associates**, we can assess your act's specific strengths and weaknesses using accurate, objective indexes of real talent, and render invaluable advice on how your act could be improved and by how much. Our report also estimates percentage probability of future national success and even recommends continuance or discontinuance of your act. Whether you play in a band, perform solo, or manage acts, **Ironwood Associates Performing Artist Talent Evaluation** provides independent, affordable, authoritative, and strictly confidential talent evaluation. For our information package, write to:

IF YOU'RE LOOKING FOR AN INEXPENSIVE WAY TO ADVERTISE YOUR SMALL BUSINESS TO A LUCRATIVE MUSIC MARKET LOOK TO OUR MARKETPLACE SECTION OF CANADIAN MUSICAN MAGAZINE. Rates: \$.90 per word. Minimum \$15.00. Frequency discount: 3 ads-4%, 6 ads-8%, 12 ads-12%. Payment In Advance. Visa, MasterCard & American Express accepted. Contact Penny Campbell, Canadian Musician, 3284 Yonge St. Toronto, ON M4N 3M7 (416) 485-8284.



The FRANK MAY FAST HANDS PAD

**THE PRACTICE PAD THAT CAN HELP YOU
PLAY AS FAST AS
THE WORLD'S GREAT DRUMMERS!**

- ★ Actual Drum Bounce
- ★ Super Quiet
- ★ Large 12" Playing Area
- ★ Fits on Drums from 12 Inches and Up
- ★ Lets the Sound of the Drum Come Thru
- ★ Non-Slip Base
- ★ Won't Jump When Hit
- ★ Playable On or Off the Drums
- ★ Can Replace the Pads on Most Practice Sets
- ★ Durable, Won't Wear Out or Lose Its Bounce

★ FREE Exercises Included

If you are unable to find the **FRANK MAY PAD** at your favourite retailer, please send money order for \$47.50 (incl. G.S.T., P.S.T., shipping and handling) to:

Nomad Cases Inc.
108 Duncan Street, Welland, Ontario L3B 2E2
(416) 734-4414 Ontario 1-800-465-2636
1-800-668-1920



Sorry,
We've lost count.

DOD

Distributed Exclusively in Canada by Erikson
Vancouver (604) 438-9212 • Toronto (416) 764-6350 • Montreal (514) 738-3000

Showcase

By Penny Campbell

NASTY KLASS

Style: Blues/Rock

Contact: Nasty Klass, 1000 Southdale Rd., Unit 30, London, ON N6E 1V1 (519) 649-2560

Ever wonder why, after the success over the last year of retro-rock acts like the Black Crowes and the renaissance of acoustic guitar in hard rock, Canadian record companies didn't scour the country for a band that could translate that success into Canadian dollars? If they did, they missed this band, and missed the boat, big time! This five-piece outfit from London has cultivated a solid live following from Quebec to Alberta and their 6-song demo, produced by Stacy Heydon, begs for radio airplay.

There's a heavy Stones influence to the material, but the sound is distinctly fresh for the '90s, like the Crowes and the recent Cinderella record. Fans of traditional rock 'n' roll arrangements will be pleased to hear the classic Hammond organ, as keyboardist Mike Bonnell foregoes synthetic imitations for the



real thing. Vocalist Shaun Saunders has a solid set of pipes, perfectly suited to the style. Songs like "Miss America" and "Limousine" must be killers live, because they've captured the excitement on tape. Producer Heydon got great guitar sounds on this demo, displaying the talents of guitarist Tim McFadden.

If there is any justice in the record industry, this blues/rock sound will continue for another year or so and someone will discover this band and put them on the radio.

BRISK

Style: Melodic Hard Rock

Contact: BRISK, 5320 Bordeaux, #09, Montreal, PQ H2H 2A7 (514) 525-8160

Melodic rock seems to be the flavour of the month this month for our Showcase submissions, and this one comes from Montreal-based quintet Brisk. Heavily influenced by Scorpions, Queensryche and Iron Maiden, their first demo outing, which is sold commercially in the Montreal area, is a credible effort and subsequent recordings will undoubtedly prove even stronger.

This lineup has been together since 1990, and all members share in songwriting duties. The tunes feature strong guitars by Gaetan Grenier and Pascal Liberty, both of whom have backgrounds in classical guitar. Vocalist Paul Griffith displays unique vocal stylings, much like Queensryche's Geoff Tate,



and a change from the usual metal screamers out there. Strong background vocal harmonies smooth some of the metal edges from harder tunes like "On The Loose". It seems like some of the energy that may be present in their live shows is held back on the recording, but for a first try in the studio, it's definitely worth a second listen. Brisk's brand of melodic metal is not everyone's cup of tea, but considering how few hard rock bands have record deals in Canada, the field is definitely open for some new competition.

THE WAILIN' WALKER BAND

Style: Blues

Contact: AGM Productions, Ste. 157-4863 Kingsway, Burnaby, BC V5H 2C8 (604) 439-7507

OK, I'm going out on a limb, but until someone can convince me otherwise, I believe I have found Canada's successor to Stevie Ray Vaughan: Wailin' Al Walker. When this package arrived at Showcase, we were all commenting on the packaging — a large portfolio cover featuring the obligatory nubile female in lingerie — and so much promotional hype material you almost forgot to look for the cassette. It was slightly overwhelming and somewhat humorous, but I put the tape on and listened to some of the best blues on record, by anyone.

Wailin' Al Walker has been exciting West Coast audiences for years and has honed his craft playing with and opening for some of the best bluesmen in the world, including Stevie Ray, Otis Rush and the great Buddy Guy, who the press package has quoted as saying "He plays the stuff like it's supposed to be played". Backed by a solid rhythm section of Marko Ibarra on drums and Gord Johnston on bass,



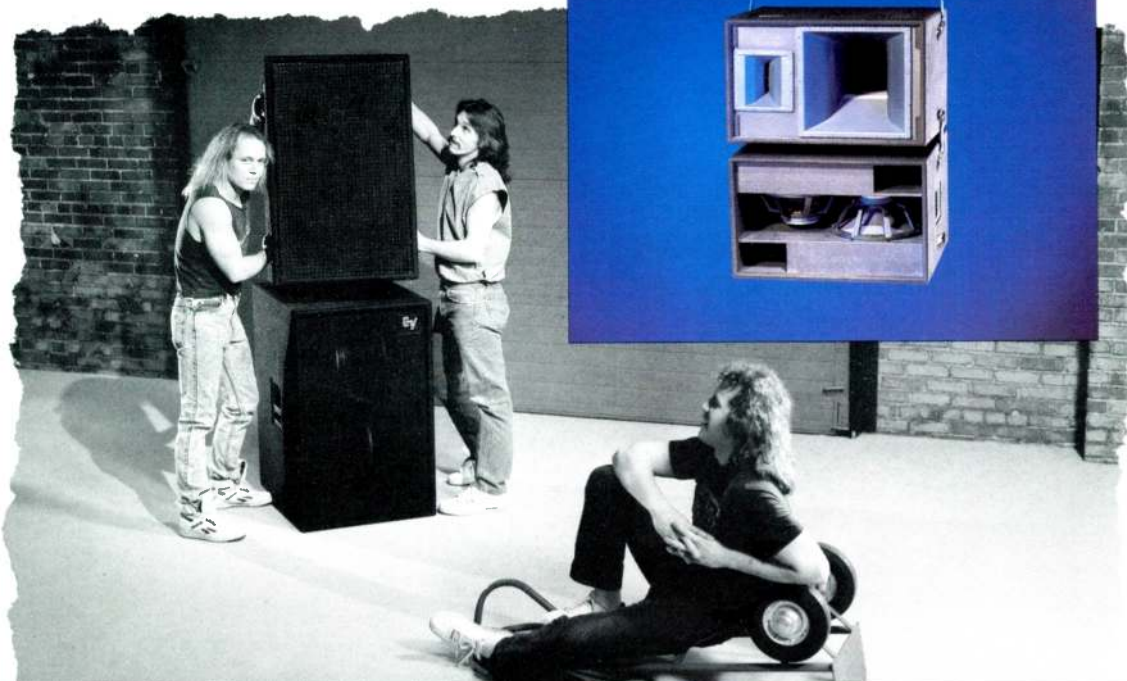
Wailin' Al augments the arrangements with piano, organ and sax — all the ingredients for classic rockin' blues.

This cassette, entitled *The Devil Made Me Play It*, is not a demo, but a digitally mastered commercial product that could and should go straight onto store shelves. No risk here. Wailin' Al is a sure thing and hopefully the rest of the country will discover what Vancouver has known for years.

If you are unsigned and would like to be a part of "Showcase", send us a complete bio, glossy black & white photo, and a cassette of your music. Also include an address and phone number where you can be reached. Some artists appearing in "Showcase" will be featured on *Canada's New Rock*, a syndicated national radio show that also features unsigned artists.

Send your complete package to: Showcase, Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7

MT-2



HEAVYWEIGHT PERFORMANCE THAT WON'T BREAK YOUR BACK.

The MT-2 Manifold Technology® Concert Sound System by Electro-Voice

The MT-2 manifold speaker system is a compact derivative of the MT-4, the best sounding concert enclosure on the market.

The MT-2 is designed for touring sound and large club systems where size, maximum sound pressure levels and accuracy are primary considerations.

Easily transported by two people, the two-box MT-2 system is basically half of an MT-4 system and is comprised of the MTH-2/94 mid/high-frequency cabinet and the MTL-2 low-frequency enclosure.

The MTH-2/94 features two DL10X cone drivers manifolded into a 90° x 40° fiberglass horn for mids and two modified DH1A drivers for highs, also manifolded into a 90° x 40° horn. Both horns may be rotated to accommodate vertical or horizontal box orientation. The low-frequency box, the MTL-2, is a manifolded design with two DL18mt drivers.

The systems may be flown with Aeroquip L-track flying hardware or stacked in a conventional manner. Don't be misled by its compact size: no other competitive system can deliver more muscle per pound than the MT-2.

For complete information, please contact Ivan Schwartz, concert sound marketing manager, at 616/695-6831 or contact your Electro-Voice representative.



**The drums
beat.**

**The lead
guitar wails.**

**And you've
got it all
down in print.**



The Atari 1040ST[™] is the only personal computer designed to make music. It's also the only computer with built-in MIDI ports, allowing direct and efficient interfacing with all kinds of equipment. This exclusive built-in MIDI feature is one reason why the Atari 1040ST[™] has become the standard in the music industry. The other reason is software.

The majority of new music software is published almost exclusively for the Atari ST[™]. This gives musicians the power to compose with incredible variety, using multi track sequencers to control digital sounds on all 16 MIDI channels. Play notes and watch them appear simultaneously on the screen. Edit in real time. When everything's in place, print directly from the program in one easy step. Even the most complicated scores.

As for price, the Atari 1040ST[™] is very affordable. No wonder it's the most popular computer among all people who love music, not just professionals. Atari. Committed to bringing music to life.

ATARI[®]

For the dealer closest to you
or for more information
please contact:

Atari (Canada) Corp.
90 Gough Road, Units 1 & 2
Markham, Ontario, L3R 5V5
Phone: (416) 479-1266

Atari 1040ST[™], SM124 and Yamaha SY77.